MAXIMUM ROCKNROLL

ISSUE #290 • JULY 2007

STORMCROW • MERKIT • SOLID DECLINE
MONSTER SQUAD • SEX VID • VIVISICK
WARKRIME • TOP TEN
WE'RE GONNA FIGHT ZINE

$4/US $5/Canada
07
0 -74470-99286 8

MAXIMUMROCKNROLL

Subscriptions to *MRR*, back issues, bulk orders, ads, books, and shirts can all be purchased on our website: www. maximumrocknroll.com

SUBSCRIPTIONS & single issues (postpaid prices):

- **US Rate: $4 each for current issue.** ($3 for back issues.) **6 issue sub for $24. 12 issue sub for $38.** In California, send $4.34 for single copies, $26.60 for 6 months, or $42.60 for 12 months (tax).
- Canada & Mexico: $5 each (air) or $4 (surface, to Canada only). 6 issue sub for $30 (air). 12 issue sub for $57 (air).
- Everywhere else: $10 each (air). 12 issue sub for $112 (airmail only). 6 issue sub for $59 (airmail only).

Let us know which issue to start with!

BACK ISSUES AVAILABLE:
#148, 150-151, 153-154, 156 pts. 1 & 2, 160-163, 166, 172, 174-175, 179-181, 184-210, 214-215, 218-227, 229-289
See page 4 for pricing and other info.

★★ AD RATES & SIZES!! ★★
1/6 page: (2.5" x 5") $30
1/3 page long: (2.5" x 10") $85
1/3 page square: (5" x 5") $100
1/2 page: (7.5" x 5") $150
Full page (7.5" x 10") $400
Back Cover: get in touch for rates

AD DEADLINE (with payment) is the 15th of the month. Issue comes out by the 2nd week of following month, and the cover date is the month after that.

AD FORMAT: Please send a JPEG or TIFF (300 dpi), EPS (w/ type outlined), or PDF (w/ fonts embedded)—or send on paper at the correct size.

AD CRITERIA: We will not accept major label or related ads, or ads for comps that include major label bands.
We reserve the right to refuse ads for any reason at any time!

CLASSIFIEDS: $2 for a maximum of 40 words. No racist, sexist or fascist material. Send in via email, or typed if possible.

COVER: Sex Vid, photo by Martin Sorrondeguy.

SELL MRR AT GIGS: In the US, get 5 or more of one issue for $2 each ppd., cash up front. Contact us for non-US orders.

NEWSSTAND DISTRIBUTION through Disticor Magazine Distribution. For more information call (905)619-6565.

Also available from: AK Press, No Idea, Ebullition, Sound Idea, Revolver, Get Hip, Subterranean, Last Gasp, Hardcore Holocaust, Ubiquity, Choke, and Marginal.
See pg. 5 for foreign distro info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760

Phone (415) 923-9814
Fax (415) 923-9617

www.maximumrocknroll.com
mrr@maximumrocknroll.com

TOP 10

For what it's worth, here's some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

TIM BROOKS

TAKING WHAT IS SURELY A HARD-EARNED VACATION

MITCH CARDWELL

- HUMAN EYE-Spiders and Their Kin/Desperate Hands-EP
- VOLT-CD
- THE VICIOUS-Igen-EP
- MARK SULTAN-The Sultanic Verses-CD
- SUDDEN INFANT DEATH SYNDROME -Acidone-EP
- THE SPEEDIES-Speedy Delivery-LP
- OUT WITH A BANG-Few Beers Left But Out of Drugs-EP
- RED DONS-Escaping Amman-EP
- CHEVEU-My Answer Is Yes!/Lola Langusta-45 & live
- TYVEK-live

ROB COONS

- THE ACCUSED-The Archive Tapes 1981-1986-2xLP
- TOTAL NOISE ACCORD-EP
- THE VICIOUS-Igen-EP
- CHRIST ON PARADE-Sounds of Nature-LP
- HARD SKIN-Make My Tea-EP
- BROKEN NEEDLE-12"
- OPERATION S-Is it Good (Or is it Bad)?-EP
- CALIFORNIA LOVE-Reaping the Whirlwind-LP
- SEVERED HEAD OF STATE-Power Hazard-12"
- GIANT HAYSTACKS-live

PAUL CURRAN

- LOUIS TULLY-I Was a Dog Once-EP
- LA FRACTION-La Vie Revée-LP
- THE BUGS-LP
- OUT WITH A BANG-EP
- THE VICIOUS-Igen-EP
- HARD SKIN-Make My Tea-EP
- OFF WITH THEIR HEADS/TILTWHEEL-split EP
- MIKA MIKO-666-LP
- PISSCHRIST-live
- GIANT HAYSTACKS-last show ever

JONATHAN FLOYD

ON THE ROAD

LAYLA GIBBON

- MIKA MIKO-666-LP
- ACID REFLUX-Vasectomy Boys-EP
- OUT WITH A BANG-Few Beers Left But Out of Drugs-EP
- THE VICIOUS-Igen-EP
- HARD SKIN-Make My Tea-EP
- SILVER DAGGERS-New High and Ord-CD
- CHRIST ON PARADE-Sounds of Nature-LP
- RED DONS-Escaping Amman-EP
- LOSER LIFE-I Have Ghost and I Have Ghosts-CD
- SQUIDS-last show + CD-R

CHRIS HUBBARD

- CROSS LAWS-Behind the Curve-EP
- LA FRACTION-La Vie Revée-LP
- OUT WITH A BANG-Few Beers Left But Out of Drugs-EP
- SIGNAL LOST-Prosthetic Screams-LP
- BILL BONDSMEN-Young Loud and Shoddy-LP
- SEX VID-live
- COMPLICATIONS-live
- REPERCUSSIONS-live
- SURRENDER-live
- LA FRACTION-live

KENNY KAOS

- DEADLY COMPANIONS/STEPPIN' RAZORS-split EP
- BE MY DOPPELGANGER -Convertible Girls-EP
- OUT WITH A BANG-EP
- THE SUSPICIONS-First Love/Teenage Heartache-45
- DAN PADILLA/MADISON BLOODBATH-split EP
- BABY SHAKES-Stuck On Blue/Boys Talk-45
- THE SPEEDIES-Speedy Delivery-LP
- OPERATION S-Is it Good (Or is it Bad)?-EP
- THE VICIOUS-Igen-EP
- THE BUGS-LP

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

TOP 10

Please send two copies of vinyl or CD-only releases to the address on the previous page. See Demos section for where to send tapes & CD-Rs.

CAROLYN KEDDY

MIKA MIKO-666-LP	THE SUSPICIONS-45 / VOLT-CD
OPERATION S-Is it Good (Or is it Bad)?-EP	MARK SULTAN-The Sultanic Verses-CD
THE VICIOUS-Igen-EP	RED DONS-Escaping Amman-EP
OUT WITH A BANG-Few Beers Left But Out of Drugs-EP	SUDDEN INFANT DEATH SYNDROME-EP
HARD SKIN-Make My Tea-EP	*Fay Grim-film*

WILL KINSER

CHRIST ON PARADE-LP / HARD SKIN-EP	BORN BAD-EP / PVP-Miedo-EP
PEOPLE AGAIN-EP / CHRISTIAN CLUB-EP	SEVERED HEAD OF STATE-Power Hazard-12"
THE VICIOUS-Igen-EP	LA FRACTION-La Vie Revée-LP
THE HUNT-One Thousand Nights/Black and White-45	SIGNAL LOST-Prosthetic Screams-LP
IN HASTE-The Wreckage-LP	OHL-Jenseits Von Gut und Böse-LP

RAY LUJAN

BE MY DOPPLEGANGER-Convertible Girls-EP	SOMETHING ABOUT VAMPIRES AND SLUTS-CD
THE STEINWAYS-Rocket Surgery-EP	THE VOIDS-Sounds Of Failure-LP / CHAZ-CD
THE SUSPICIONS-First Love-45	KTP-CD / NEW TOMORROW-It's All Over-CD
POLICE AND THIEVES-Harbors-EP	FOR SCIENCE-CD / SENIOR DISCOUNT-CD /
J CHURCH-Horror Of Life-CD	THE SPEEDIES-LP / THE GERMS-live

ALLAN MCNAUGHTON

HARD SKIN-Make My Tea-EP	OFF WITH THEIR HEADS/TILTWHEEL-split EP
SIGNAL LOST-Prosthetic Screams-LP	STATE RUN-12" / CHRIST ON PARADE-LP
THE VICIOUS-EP / MIKA MIKO-LP	OUT WITH A BANG-Few Beers Left But Out of Drugs-EP
TERMINAL STATE-Sick-EP	GENETIKS-Bitte Zurücktreten-CD
RED DONS-Escaping Amman-EP	BEERZONE-Against the Flow/Strangle All the Boy Bands-CD

JUSTIN BRIGGS

THE VICIOUS-Igen-EP	BROKEN NEEDLE-12"
ACID REFLUX-Vasectomy Boys-EP	LOSER LIFE-CD
EPISODE-Dear Friends-EP	DUSTHEADS-Tall Tales I-EP
TOTAL NOISE ACCORD-EP	HUMAN EYE-45
OUT WITH A BANG-Few Beers Left But Out of Drugs-EP	THE WARKRIME-interview

BRUCE ROEHRS

TERMINAL STATE-Sick-EP	KVOTERINGEN-LP / BORN BAD-EP
FED UP-Lashing Out-EP	ACID REFLUX-EP / EPISODE-EP
BILL BONDSMEN/OUT COLD-split EP	COLD DEAD HANDS-First-EP
CHRISTIAN CLUB-Final Confession-EP	PISSCHRIST / LOOK BACK & LAUGH-live
CROSS LAWS-Behind the Curse-EP	STORM CREW / NTN - live

MARTIN SORRONDEGUY

CHRISTIAN CLUB-Final Confession-EP	LA FRACTION-La Vie Revée-LP
ACID REFLUX-Vasectomy Boys-EP	CHRIST ON PARADE-Sounds of Nature-LP
BORN BAD-Authority Bullshit-EP	KVOTERINGEN-Bister Prognos-LP
CROSS LAWS-Behind the Curve-EP	BILL BONDSMEN/OUT COLD-split EP
EPISODE-Dear Friends-EP	VICIOUS-live

ZINE TOP TEN

Absolutely Zippo #41	*The Fury #16*
Ack Ack Ack #1	*Kiss Machine #16*
Against #1	*Putang Ina Mo #8*
Bathroom Renovations	*So Longview #1*
Cramhole! #1	*Tord-Boyan #2*

MRR SHITWORKERS

Aragorn!	Peter Avery
Ariel Awesome	Michelle Barnhardt
Nicole Beyries	Julia Booze
Justin Briggs	Tim Brooks
Dan Butler	Eric Butterworth
Ariel Celeste	Rob Coons
Talya Cooper	Carl Cordova
Craigums	Paul Curran
Andy Darling	Mark Dober
Sean Dougan	Robert Eggplant
Jonathan Floyd	Travis Fristoe
Steve Funyon	Jane Ghotlos
Bob Goldie	Vernon Hadley
Damian Harris	Cassie Harwood
Spencer Horne	Ben Howell
Mike Howes	Jill Hubley
Sarah Janet	Meredith Jones
Dan Joseph	Clara Jeffers
Ramsey Kanaan	Kenny Kaos
Will Kinser	George Kohout
Vinnie La Russa	Michael Lucas
Ray Lujan	Jesse Luscious
Hal MacLean	Jeff Mason
Tobia J. Minckler	Ryan Murphy
Paco Mus	Jason Patrone
Isaac Pirie	Rotten Ron Ready
Casey Ress	Britton Roseberry
Ken Sanderson	Stuart Schrader
Fred Schrunk	Jess Scott
Andy Shoup	John Stark
Brian Stern	Dionne Stevens
Stevo	Maxwell Tremblay
Tress	Thera Webb
Shane White	Erin Yanke

CONTRIBUTORS

Dave Adelson	Mykel Board
Graham Booth	Mitch Cardwell
CrimethInc	Arwen Curry
Bill Florio	Fly
John Geek	Layla Gibbon
Lance Hahn	George Impulse
Carolyn Keddy	Chris Boarts-Larson
Nick Mangel	Greg Mantooth
Mattilda	Allan McNaughton
Jessica Mills	Golnar Nikpour
Al Quint	Ted Rall
Erika Ransom	Bruce Roehrs
Steve Spinali	George Tabb
Felix Von Havoc	Nick Flanagan
Mike Friedberg	Filip Fuchs
Ilja	Joe Lachut
Heather Necker	Mark Reategui
Ilana Sass	Tim Scott
Sergio Selgado	Issac Smith
Sock	Andreas Thrashbastard
Larry Wolfley	Yoshi

DISTRIBUTION COORDINATOR

Martin Sorrondeguy

ZINE COORDINATOR

Chris Hubbard

A WHOLE CRAPLOAD OF MRR BACK ISSUES...

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity. "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98. Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, 3rd Party, No Class.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Aaron Cometbus, Active distro, Toxic Narcotic, MRR catalogue #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#221/Oct '01. The G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene, extended news section, "Globalization Rhetoric & Reality,"

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11, Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#227/Apr '02. Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#231/Aug '02. Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

#232/Sept '02. "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

#233/Oct '02. "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235/Dec '02. Anti-war Special Issue. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#248/Jan '04. Discharge, Superhelicopter, Jed Whitey, Black Friday '29, Find Him And Kill Him, The Lids, Impratical Cockpit, Face Up To It, History Of Maximum Rocknroll Radio.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#250/Mar '04. Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl, Vrah.

#252/May '04. Fucked Up, Firestarter, Inepsy, Laukaus, Great Clearing Off, Radio Reelers, Extreme Noise Records, 46 Short, The State, John The Baker, Free Verse, Chrystaei Branchaw photos.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. The Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04 The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, The Boss Martians, Reactionary Three, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, The Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, Al, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report, photos.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/September '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, *Baboon of Sickness* zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#275/April '06. History of ABC No Rio (Part One), Ringers, Missbrukarna, '90s garage punk scumpit, Anatomi-71, After the Bombs, Rubella Ballet, RIP Pig Champion, Ricky Adam interview and photographs, Sean McGhee, Hard Skin US tour diary.

#276/May '06. "Is Business Killing Punk Rock?" business survey (Part One), History of ABC No Rio (Part Two), Vitamin X Asian Pacific tour diary, Soviet Valves Suburban Death Machine, Frustrations, George Hurchalla, Scene reports: Czech Republic and Greece.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjerte Stop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Brulse Violet, *Trust* fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Part One, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (*Avow* zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Part Two, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

$3 EACH IN THE USA
$5 MEXICO/CANADA
$10 INTERNATIONAL FROM

MAXIMUMROCKNROLL • PO BOX 460760 • SAN FRANCISCO, CA 94146-0760
OR ORDER ONLINE AT WWW.MAXIMUMROCKNROLL.COM!

BUY 3, THE 4TH IS FREE!
(USA ONLY)

FOREIGN DISTRIBUTION

Dear *MRR* readers...
Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the USA as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—go to www.maximumrocknroll.com for details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.

EUROPE

CZECH REPUBLIC

Filip Fuchs
Grohova 39,
602 00 Brno, Czech Republic
orba@seznam.cz

Malarie Records
PO Box 153
756 61 Roznov P/R, Czech Republic
www.malarie.ind.cz

Silver Rocket
PO Box 378
111 21
Praha 1, Czech Republic

DENMARK

Hjernespind
Tommas Svendsen
PO Box #505
2200 Copenhagen N, Denmark
info@hjernespind.com

FINLAND

Combat Rock Shop
Fredrikinkatu 58
00100 Helsinki, Finland
www.combatrockindustry.com
info@combatrockindustry.com

FRANCE

Emergence
c/o Vincent Troplain
28 Rue le Nostre
76000 Rouen, France

Mutants at Work
www.mutants-at-work.net
queerzine@no-log.org

Stonehenge Records
B.P. 20046
33031 Bordeaux Cedex, France
www.stonehengerecords.com

Sugar & Spice Mailorder
B.P. 9
69126 Brindas, France
www.sugarandspice.fr

GERMANY

Plastic Bomb GmbH
Heckenstr. 35a
47058 Duisburg, Germany
farewellrec@plastic-bomb.de
Subscriptions available

Green Hell Records
Bradford & Kestennus GbR
Von Steuben Str. 17
48143 Muenster, Germany
www.greenhell.de
ph: 49-(0)251-5302628

Onkel Toms
c/o Tom Einecke
Heckscherstr. 5c
20253 Hamburg, Germany
tom@onkeltoms.com / www.onkeltoms.com

Ruin Nation Records
PO Box 105824
28058 Bremen, Germany
info@ruinnation.org / www.ruinnation.org
Subscriptions & wholesale available

Stachel
PO Box 10 58 24
28058 Bremen, Germany
stachel@haterecords.net
Subscriptions available

Thought Crime
c/o Thomas Franke
Boxhagener Str. 22
10245 Berlin, Germany

Sabotage
Hacketaeuerstr. 30
51063 Koeln, Germany
www.sabotage-now.com

X-Mist
Leonhardstr. 18A
72202 Nagold, Germany
www.x-mist-de

Yellow Dog
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
Subscriptions available

GREECE

Immigrant Zine
Panos Asthma
PO Box 8442
10010 Athens, Greece
www.immigrantzine.com

ICELAND

Andspyrna
PO Box 35
101 Reykjavik, Iceland

IRELAND

Hope
31 Hazel Road, Donnycarney
Dublin 9, Ireland
niall@thumped.com
Subscriptions available

ITALY

Angry Records
c/o Fulvio Dogliotti
C.P. 280
15100 Alessandria, Italy
angryrec@tiscali.it
www.angelfire.com/ne/angry

Rockin' Bones
c/o Gualtiero Pagani
Borgo Palmia 3 A
43100 Parma, Italy
tel/fax. (+39) 0521.386355
www.rockinbones.it

Ateneo Libertario
c/o Dario
Vico Verde Monteoliveto, 4
80100 Napoli, Italy

NETHERLANDS

Crucial Attack Distro
c/o Franke Visser
Burg.Albertsstr.11
8715 JE Stavoren, The Netherlands
www.crucialattack.nl

NORWAY

Nakkeskudd Plater
c/o Stian Tonnessen
Schaeffersgate 12
0558 Oslo, Norway

POLAND

Refuse Records
c/o Robert Matusiak, PO Box 7
02-792 Warszawa 78, Poland
refusexresist@go2.pl
www.refuserecords.prv.pl

Trujaca Fala
PO Box 13
81806 Sopot 6 Poland
www.trujacafala.com

PORTUGAL

Asperü Records
Nuno Sota, PO Box 229
2686-997 Sacavem, Portugal
www.asperurecords.tk

RUSSIA

Old Skool Kids Records
PO Box 64
109147 Moscow, Russia
www.oskrecords.com
info@oskrecords.com

SERBIA AND MONTENEGRO

Nemanja Boskovic
V. Vlahovic D3 1/7
19300 Negotin, Serbia & Montenegro
yusxe@yahoo.com

SPAIN

Macky Chuca
C/Hereu 34 4art c
07014 Palma de Mallorca
Illes Balears, Spain

La Idea (Infoshop)
C/Santa Barbara 7, Local
28004 Madrid, Spain
www.sindios.net

Mindless Mutant Records
c/o Guillermo Miralta
PO Box 35322
08029 Barcelona, Spain
www.mindlessmutant.com
mindlessmutantrex@yahoo.es

SWEDEN

Attack! Fanzine / Blindead Prod.
c/o Krogh
Edgrensgatan 27
671 50 Arvika, Sweden
info@attackfanzine.net

Wasted Sounds Distribution
c/o Kaj Sivervik, Ödegårdsgatan 41
58724 Linköping, Sweden
www.wastedsounds.com
order@wastedsounds.com

SWITZERLAND

Sick Society
Tom Gutzler
Kilchbergstrasse 108
8038 Zürich, Switzerland

Vinyl Pirate
Strassburgstrasse 10
8004 Zürich, Switzerland

UKRAINE

Neformator c/o Artyom
PO Box 1541
61174 Kharkiv, Ukraine
neformator@bk.ru, www.neformator.com

UNITED KINGDOM

Active Distribution
BM ACTIVE , London WC1N 3XX, England
www.activedistribution.org
Wholesale & subs; Back & single issues

All Gone Wrong Records
The Cavern Club, 83/84 Queen Street
Exeter, Devon, EX4 3RP, England
www.allgonewrong.com

Suspect Device Zine
PO Box 295
Southampton S017 1LW, England

AUSTRALIA/ASIA

AUSTRALIA

Endless Blockades
PO Box 3023, South Brisbane BC
QLD 4101, Australia

Filling Teeth Distro
12 Connemara Cs,
Kelso Townsville QLD 4815, Australia
www.demolishzine.com

Missing Link Records
Basement 405 Bourke Street
Melbourne, VIC 3000, Australia
info@missinglink.net.au / www.missinglink.net.au
ph: 61 3 9670 8208 - fax: 613 9670 7176

Paint It Black Records
6 Enmore Rd.
Newtown NSW 2042, Australia

Resist Records
243 Australia St
Newtown, NSW 2042, Australia
ph: (02) 9557 8771
www.resistrecords.com

MALAYSIA

ASAS / Ahmad
LBKL 64, 4th Mile
Gombak Rd 53000, Kuala Lumpur, Malaysia
asas@excite.com

SINGAPORE

Humble Start / Bernard Low
Blk 451, Tampines St. 42 #05-222,
Singapore 520451

Thrash Steady Syndicate Records
Thrash Steady Syndicate c/o Normann Rashid
Blk 11, Toa Payoh
Lorong 8, #03-310, Singapore 310011
thrashsteadysyndicate@hotmail.com
www.thrashsteadysyndicate.cjb.net

NO./SO. AMERICA

CANADA

Good Catch General Store
1556 Queen Street West
Toronto, ON M6R 1A6, Canada

Hi-Fi Disasters
Suite 392-1100 Memorial Ave.
Thunder Bay, ON P7B 4A3, Canada

ARGENTINA

Duck-O-Homo
Corrientes 1382, Galeria Apolo Local 16
BSAS Capital Federal, Argentina
chappanoland@hotmail.com

BRAZIL

Pedro Carvalho
Rua Fradique Coutinho 294, apto 171B
05416000 Sao Paulo, Brazil

Radical Livros
Caixa Postal 2255
São Paulo, SP 01060-970
Fax: 5511-3668-2060
radical@radicallivros.com.br

Terroten Records
Gustavo Osmindo Kuhn 23, Rubem Berta
Porto Alegre, RS 91180-730, Brazil

MAXIMUMROCKNROLL T-SHIRTS!!

4 NEW DESIGNS for the punks!

MAXIMUMROCKNROLL

The classic MRR logo on a black shirt

"Viva el Punk" 2 colors on black shirt

That guy, in black on a red shirt

MRR #1! on black or white shirt

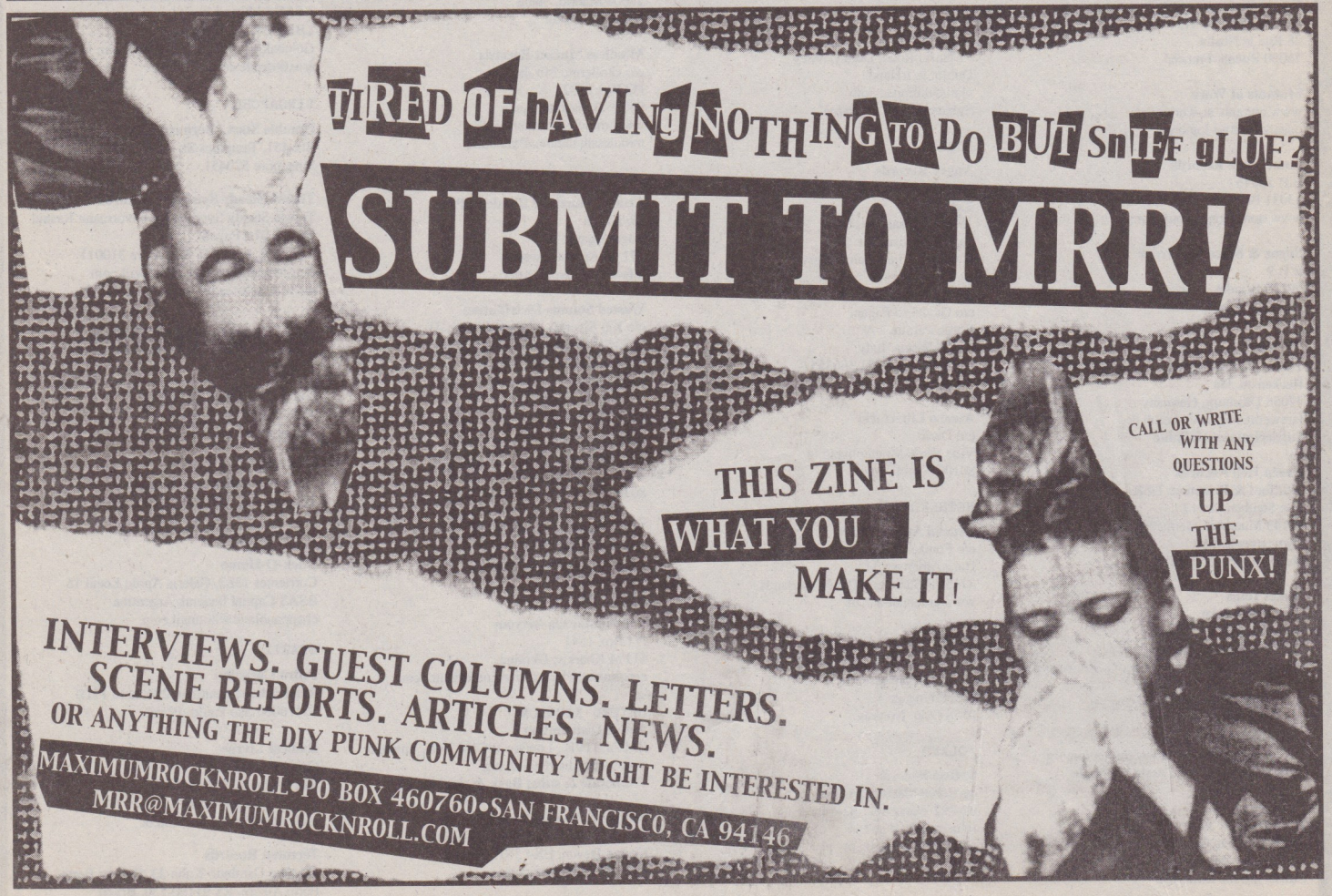
That's right — four new MRR T-shirt designs are here!

$10 pdd. in the US.
$15 everywhere else.
Sizes YM-XXL available.

Some of the old shirts are still available too.

Send yer money to the MRR address or order online at

www.maximumrocknroll.com
(click on "MERCH")



TIRED OF hAVIng NOTHING TO DO BUT SnIFF gLUE?

SUBMIT TO MRR!

THIS ZINE IS WHAT YOU MAKE IT!

CALL OR WRITE WITH ANY QUESTIONS

UP THE PUNX!

INTERVIEWS. GUEST COLUMNS. LETTERS.
SCENE REPORTS. ARTICLES. NEWS.
OR ANYTHING THE DIY PUNK COMMUNITY MIGHT BE INTERESTED IN.

MAXIMUMROCKNROLL•PO BOX 460760•SAN FRANCISCO, CA 94146
MRR@MAXIMUMROCKNROLL.COM

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Dear MRR—
Usually I don't enjoy bullshit drama like what has apparently been going on between the Rabies dude and Zach from XbrainiaX, but I'll admit *THIS TIME* I really got the itch to fuel the fire, so I decided to get involved.

First, I'd like to say that I thought it was beyond retarded for Zach to write that letter. I found it to be a whiny display of PC tattle-tale bullshit. When I first got into hardcore, I felt the need to tell everyone what they could or couldn't say, what words offended people in hardcore, etc. etc. Luckily that was a phase I grew out of and I'm proud to say I did. Being the Superintendent Chalmers of hardcore is a waste of time, and all it does is annoy everyone and make you look like a whiny fuck.

Ironically, I don't enjoy hearing people use the word "faggot", and I generally think people who pride themselves on being "sketchy" should go fuck themselves for thinking they're either funny or important or worth paying attention to in the first place. Offensive lyrics are one thing...acting like a bunch of pricks is quite another. It's like, get over yourselves, you know?

I guess that's where the Rabies guy comes in... Now, he seems to be into the whole "Punk rock isn't safe! Punk rock isn't nice! So stop being a pussy!" thing. Which, I gotta say, I sympathize with. If you can't take a joke, go listen to Babyface, you know? Him and I are totally on the same page in this sense. Hell, I'm super into bands like Vile and Chronic Sick, who wouldn't be? Good shit.

Now, the part I don't get is, if he's so stoked on pissing people off and punk rock being this nasty, offensive lyrical warzone...why write a letter back to *MRR* explaining his accusations? Shouldn't that dude be more than stoked that he's getting this kind of negative attention? It's almost like he wants people to get pissed, but then he's upset that he's being called out for what he *WANTS* them to be pissed about.

If Rabies truly is the "real deal", then this so-called offensive brand of punk rock they're endorsing is a little backwards. Offensive yet explanatory? Dangerous yet remorseful? Sounds like bullshit to me, but please, correct me if I'm wrong.
-John Hoffman (vocals, Weekend Nachos)

Dear Maximum Rocknröll Folks—
Nice long story on Conflict, I really enjoyed it. One notation, though: Karen refers to Michael Cornelius and his zine as *Gagging Dog*. Michael wrote the wonderful *Phenis*, and I wrote *Gagging Dog*. (Bill's excellent shaved-neck.com website references *GD*, too.) In fact, I'm working on a "book" right now, combining all eight issues from back in the day, and stuff that would have been the ninth. Look for it '08 (check MySpace).
—Rusty

Dearest MRR—
First of all, thanks for the positive review of my band The Catburglars' *Holy Shit* record two issues ago! HOWEVER we do take issue with the allegation that we wrote a song that "hates on women"—this is simply untrue! That is a song about a girl who was once truly discourteous to me after I told her I used to have a man-crush on her handsome boyfriend (drummer of a couple youth crew revival bands of the late '90s, but I'll spare you the nitty-gritty details!) The truth is, dumbness transcends all economic, gender, and racial boundaries... Look at Condoleezza Rice fer chrissakes! No big deal, just didn't want anyone to get the wrong idea!

But the REAL reason for writing this is to respond to the letter written by Mr. Joe Lachut printed in the same issue where he was quoted as saying:

"I can't tell you how excited I was to read that MRR *is changing their review policy to exclude any bands that have MySpace pages! MySpace doesn't have anything to do with DIY HC/Punk and I am actually pretty surprised that so many bands have logged in... Regardless if it's a joke or not, considering banning bands with MySpace's from getting reviewed is a great idea. It's such a strong stance to make... If* MRR *chooses to ban MySpace bands... It would be a huge blow to Rupurt Murdoch and Newscorp and a huge step for HC/Punk."*

Alright, turn off your sarcasm detector, you will not need it. GOD DAMN DUDE YOU ARE SO RIGHT ON!!!!! He went on to say, "Why would a movement/scene who wants nothing to do with society want to use their methods of communication?" Reading this, I was like "But hey, when it comes to touring, what about the oil companies? That shit sucks too, and why would a movement/scene who wants nothing to do with society want to use their methods of transportation?!?!?! I am an avid bicyclist so my first solution was just riding my bike to each gig, but I'm the singer, ya know? I doubt everyone's gonna want to carry their gear in messenger bags across Tennessee... WAIT MAN!!!! I got it. Every punk band should just videotape a local show and post it on YOUTUBE. That way it's free and all ages so the kids are happy, and no bands will be forced to live under the enslavement of American ignorance or big oil companies, and it wouldn't be cruel to the dinosaurs or whatever if you're vegan or something.

And, as for this decision being a "huge blow" to Rupert Murdoch, I COULD NOT AGREE MORE. I'm 100% positive that MySpace would DEFINITELY notice that a couple hundred bands dropped off MySpace gradually, even though there's like hundreds of millions of profiles on MySpace, somehow I know you're right. They'd definitely feel a disturbance in the force, even with bands like Fallout Boy and OK go generating millions of page hits per day, I'm totally sure that a handful of bands barely anyone cares about dropping off MySpace will totally make a difference. What genius, my life is forever changed. I love you,
—Mike

MRR—
Yeah, so I don't know how interested you are at this point about people talking about Chris Hubbard's April Fools joke about not putting bands or members of bands with MySpace pages in *MRR*. I know it was a joke and it was funny. What bothers me is guys like Joe Lachut applauding it so much.

The thing is that it seems to be based in the kind of elitism that is arguably a problem in a

LETTERS

lot of punk scenes and bands. It sucks. I don't wanna deal with it. Not all of us live in the Bay Area or NYC—I'd figure a lot of your readers live in small towns in America, or in other countries of the world. I'm in a small town in Texas, hours away from Austin, Dallas, or Houston. I can't go see three shows a week or anything of that magnitude. There's not a rad record store here or an anarchist bookstore or anything like that; there's really no counter-culture networking of any kind.

So like most kids in this situation, I turn to the internet to listen to my favorite bands. I got into Gulf Coast Grindcore mostly through finding Hypo-Christians on Myspace (I already loved Pretty Little Flower), not to mention countless other wonderful bands. I'm sorry if that gets in the way of your elitism, your little club where people who don't live in biking distance of a venue aren't really welcome.

If I have to drive two hours to go to a record store to find a flyer for a band playing at a venue if I'm lucky, well fuck that. I don't even have a car. If you don't like bands using MySpace, get creative and make a viable alternative.

—Ryan Ferret
great_ferret19@hotmail.com

Hi MRR—
I know that your record review policy doesn't say anything about DVDs, but the Champion *Different Directions* last show CD/DVD review that appeared in #289 just mentions briefly at the end "Oh yeah, it came with a DVD. Didn't watch it." which I thought was a bit odd because "JU" (which is not a name listed at the top of the section so I'm not sure who I'm addressing) gave the audio from it a good review and talked about the energy level at shows of that nature, etc. I think he hit the nail on the head in that regard and this is probably demonstrated better on that DVD than any recently-released live show that I've seen, and certainly better than even the best of YouTube footage finds (there's six camera angles, so all the chaos is captured), which made it kind of odd for the review to just dismiss the DVD like that. Anyhow, not demanding a "re-review" or anything just wanted to put that out there since it's pretty much the other way around—it's a DVD of their last show that comes with a CD of the audio. Thanks for the time.

—Matt
Bridge 9

Matt—
The reviewer in this case was Justin Briggs, and I'm to blame for the confusion—I reformatted the reviewers' list at the beginning of the reviews section so it would be a little bit easier to read, and I mistakenly listed his initials as "JB" instead of "JU". Oops...!
—Chris

Dearest MRR—
I'm not gunna lie I don't read your magazine thing much but not to long ago I read that issue (could have been the newest one don't know) with some letter about cardboard jewel cases. That dude beating off to cardboard jewel cases was the funniest shit I've ever read so I got to give you props for putting that thing in there.

—xCollinx
P.S. We're from the suburbs not from the city, we don't hate you just wanna kill you.

Hi—
I don't know if you're gonna print this, but I just felt like sharing my stories about buying cheap stuff and finding stuff in the trash. Well, I'm always amazed at the shit that people just throw out; it's no wonder our landfills are piled up so high. But I'm also happy as fuck about the shit people sell at garage sales. The other day, my mom bought a brand new fan for $3. Later on that day, I bought a record player for $1.50 and it works too! People at my apartment complex throw away all this perfectly useful stuff. Just a few weeks ago, someone put a crib next to the dumpster. I was about to bring it to a thrift store or something but then the rain fucked it up. But I don't get why they didn't just bring it somewhere. Where I live, there are a lot of single moms that could've used that crib. It's becoming more obvious that America is definitely a disposable country. America's eating utensils, razors, and music is disposable, and everything else. We find all kinds of stuff in the trash, like shoes, jackets, boxes and even soda cans. So we should all just hop in a dumpster and see what we can find. One man's junk is another man's treasure, right?

And I also want to let people know that I'm starting a mail-order distro called "Skyrats." I'm still in the process of getting things to distro. So, if you want me to distro some of your stuff, get in touch. And if anyone needs some plastic CD cases, let me know. I have a whole bunch. Write to: Skyrats Distro, PO Box 4132, Vallejo, CA 94590; email: ruffedupskyrat@yahoo.com

—Leona Stewart
PS Right now, I live in Antioch, so it might take me a few days to get the mail that is being sent to the PO Box.

SAYYADINA
***Mourning The Unknown* CD $9**
21 songs that test the limits of speed. Insanely cathy & powerful. The fastest release in the history of Sound Pollution. Available end of June!

I ACCUSE / HUMMINGBIRD OF DEATH
***split* LP $9**
I ACCUSE blast out 11 songs of raging thrash punk. H.O.D. 15 songs of annihilating stop on a dime thrash. A quintessential fastcore classic.

MIND OF ASIAN
***Chinnmoku No Kiri No Naka* CD $7**
These four women from Tokyo unleash a barrage of some of the most ferocious fastcore thrash in existence. Just finished annihilating the U.S.

MASSGRAV/DISKONTO
***A Blaze In The Northern Sky* LP/CD $9**
Two of the most fast and fuming-mad bands from Sweden have teamed up with their best material. An absolute HC killer.

CYNESS
***Our Funeral Oration For the Human Race* CD $9**
25 minutes of raging grindcore that bring to mind legends of the genre such as ASSUCK, TERRORIZER and NAPALM DEATH.

UNCURBED
***Welcome To Anarcho City* LP/CD $9**
18 new ass kicking anthems from the long-reigning rebel kings of Swedish hardcore to the world's party punks.

BOOM BOOM KID
***Smiles From Chappanoland* CD $9**
Absolutely soul stirring punk/rock from x- FUN PEOPLE!
21 songs of emotionally rousing punk from Argentina.

ENDLESS BLOCKADE
***Turn Illness Into A Weapon* CD $9**
Fast and powerfull hardcore thrash mixed with crushing sludge - think powerviolence!

BRODY'S MILITIA
***The Appalachian Twelve Gauge Masacre* LP/CD $9**
25 traumatic blasts of flesh-ripping thrash. A perfect blend of catchy rockin' riffs and violent ultracore distortion! Recorded at Mars for maximum sonic damage.

TOMORROW WILL BE WORSE VOL.4
3x7" EP / CD $9
Six bands, 28 songs, on 3 split EPs or on one CD. Pairing up U.S. and Japanese powerhouses VOETSEK, NO VALUE, THE SPROUTS, RUNNAMUCKS, THREATENER, FASTS. Triple EP on colored vinyl. 3x7" shipping price the same as an LP.

MCR CO. JAPAN RELEASES

SCATHA "After The Dust Settles" CD $11
Complete discography + 2 unreleased songs!
x- Sedition & Disaffect!
VORACIOUS SOUL "A Blind Color" CD $8
Osaka HC, first release in 6 years. Intense, direct, wild...
V/A HEAT ROCK CD $11
w/ Anarchy Condoms, The Dast, Chaos Side, Disclapties, more...
IMPERIAL LEATHER / CLASHDOGS split CD $10
Catchy as fuck Swedish punk and great burly HC from Japan.
DRILLER KILLER/ SIMBIOSE CD $6
Metallic crust bombardment + Portugal's crust veteran attack.
ARGUE DAMNATION "Recycle Old..." CD$11
41 track discography (everything but MCR 211)
GIUDAI CD $11
Raging 80's influenced HC/crust from boss of Agipunk.

***** Sound Pollution is now distributed by Ebullition*****

SHIPPING CHARGES:
Inside the U.S. prices include postage.
Outside the U.S. please add the following per item
7"/CD/DVD: Canada/Mexico $2, rest of World $4 - $2 each add'l
LP/T-shirt: Canada/Mexico $3, rest of World $8 - $4 each add'l

no checks! use a money order payable to: Sound Pollution.
All orders outside the U.S. shipped by AIR mail.
Print catalog free with order or send $1.
Check the web site for a complete list of available titles, news, tour dates, sounds, order by credit card, etc.

SOUND POLLUTION
P.O. Box 17742 Covington,KY 41017 USA
www.sound-pollution.com

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204

Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
U.S. cash, check or money order made payable to Bob Suren.
CREDIT CARDS: Call (813) 653-2550, 12-8 PM EST
PAY PAL: CALL or EMAIL before sending payment
US POSTAGE: NO CHARGE FOR MEDIA MAIL.
Add $4.60 if you choose PRIORITY MAIL.

OUTSIDE OF THE US: Add $5 each for the first two items and $1 for each additional item.

Please list alternatives or you may get a credit slip.
PRINTED CATALOGS: Send $1 US, $2 world.

Severed Head Of State "Power Hazard" 12" or CD $8.50
Short Fast + Loud zine #17 + CD $5 (Mmmm...thrashy!)
Betongbarn 7" $5 (Norway)
Korrupte Oppkastere "Moralen Ul Til Folket" 7" $5
Deconditioned "Big Act/Compartment K3" 7" $3.50
Mass Separation/SMG 7" $3.50 (Malaysia)
Reason Of Insanity "Live On WFMU" 7" $3.50
Reason Of Insanity "S/T" LP $8.50
Choose Your Poison "Thrashed To Ribbons" 7" $3.50
D.O.A. "Punk Rock Singles: 1978-99 (26 tracks)" CD $12
In Defence "Discography" CD $5 (20 songs)
Wartorn "In The Name Of The Father" LP or CD $8.50
Dissonance "Discography" CD+DVD $13.50 (MI HC, 2 discs)
Dream Police "Tell Mom It's Not Her Fault" CD $12
Barkhard "S/T" LP $10 (80s TX SK8-Core! Zorlac, bitch!)
Filthpact/Atomgevitter CD $12 (17 songs)
Massgrave/Think Don't Pray 7" $5 (Canadian grind guys)
Acid Reflux "S/T" 7" $3.50
Government Warning "No Way Out" 7" $3.50
Imperialist Pigs "Cork Screw Pork Sword" 7" $5
Tangled Lines "Seven On One Stroke" 7" $3.50
Total Noise Accord "E/T" 7" $3.50 (Japan)
V/A "Retro Is Poison" LP $8.50 (4 bands, new stuff, good)
Born Bad "S/T" 7" $3.50 (on Fashionable Idiots)
F.P.O./Seein' Red LP $8.50 (Macedonia/Holland)
Off With Their Heads "Hi Five for The Rapture" 7" $3.50
Out With A Bang "I'm Against It" 7" $3.50
Retainers "Teenage Regrets" 7" $3.50
Shoot It Up "S/T" 7" $3.50 (on Fashionable Idiots)
Skuds "Millions Of Dead" 7" $3.50
Chainsaw "Monopolized" 7" $5 (Japan)
Chainsaw "Just Need It" 7" $5 (Japan)
Dick Cheney "Pa Mitt Rum" 7" $5 (Germany)
Out Come The Wolves "S/T" 7" $5 (Spain)
Sorry Dogs "The Rejection Years" LP $10 (So. Cal., bro!)
Trash Talk "S/T" 7" $5 (12 songs)
All Systems Fail "S/T" LP $8.50
Conquest For Death "Front Row Tickets" CD $10 (13 songs)
I Shot Cyrus/Kriegstanz 7" $5
Mihoen/Sick Terror 7" $5 (Holland/Brazil)
Rupsband "8 Track Thrash Attack" 7" $5
Skulls And Flames "Dead Area Paranoia" LP $8.50
Toe Tag "Machete Killah" 7" $3.50 (Ex-Fartz dudes, dude)
V/A "Thrash Revenge On Skull Island" 7" $3.50
Disclose/Scarred for Life 7" $3.50
Acrostix "A Chain Of Hatred" 12" $10 (Japan, 6 songs)
Warfear "Dead, Unburied, Forgotten" LP $10
Severed Head Of State/Scum Noise CD $10 (Live)
Underage "Entro Domani: 1981-1983" CD $12 (Italy)
Wretched "Vivi Ogni Momento" CD $12 (Italy)
Behind Enemy Lines "One Nation" LP+big ass book $12
Dissystema "Eye Of The Storm" 7" $3.50
Alarme "Walk Together, Thrash Together" 7" $3.50
Misguided "Fuggets: 1981-84" CD $12
Clusterbomb Unit "Strumpf Ist Trumpf" CD $12
Hero Dishonest "When The Shit Hits..." CD $12 (Finland)
Out Cold/Voorhees CD $12 (Pure hardcore, no baloney)
Out Cold "Looking Through Communist Eyes" DVD $12
Minor Threat "Discography" CD $12
Minor Threat "first demo" CD $5
V/A "Flex Your Head" CD $12
Belching Penguin "1985/1988 Demos" 7" $3 (Burrito Rec)
T-SHIRTS 120 designs, 6 sizes, 5 colors (Check the web page)
BUTTONS 205 designs, $1 each (Check the web page)

NOW IN OUR 14th YEAR OF BIZ.
Big thanks to all of our supporters!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days — noon til 8 PM
USE THE PO BOX FOR ORDERING!
STORES: ASK FOR WHOLESALE RATES!
BUY *MRR* DIRECT FROM SOUND IDEA!
BURRITO RECORDS are manufactured and distributed by Sound Idea. Get in touch for trades!

Busy Beaver Buttons SINCE 1995!

★ 1 inch
100 for $25
500 for $100

★ 1.25 inch
100 for $30
500 for $125

★ 1.5 inch
50 for $20
100 for $35
500 for $150

★ 2.25 inch
50 for $30
100 for $45
500 for $180

CUSTOM BUTTONS
It's Easy! Just Send:
1. your art
2. payment (check, MO, or cash)
3. your address and phone number

Prices for black ink. Full color, extra. Contact us.
Postage included. (ground 1st class)

www.busybeaver.net
buttongal@busybeaver.net
773.645.3359
P.O. Box 87676
Chicago, IL 60680

SUMMER 2007))))

WASTED TIME
"NO SHORE" E.P.
BRAND NEW SEVEN SONG 7" E.P.
RIPPING FAST AND VIOLENT HARDCORE . . .

GOVERNMENT WARNING
"ARRESTED"
FOUR SONG FOLLOW UP TO THEIR EP.
ADOLESCENTS MIXED WITH GANG GREEN AND RKL

TIME TO ESCAPE
E.P.
FIVE SONG 7 INCH OF OF NO B.S. DC HARDCORE IN THE VEIN OF G.I. MEETS THE FAITH

STILL AVAILABLE: 7 INCH EPs from CARDIAC ARREST, DEEP SLEEP, CLOAK/DAGGER, 86 MENTALITY, SET TO EXPLODE, AND MORE.

CHECK OUT THE GRAVE MISTAKE WEBSTORE FOR A HUGE SELECTION OF HARDCORE PUNK AND MORE NEW RECORDS IN CONSTANTLY ... CHEAP PRICES AND FAST SHIPPING ...

GRAVE MISTAKE
RECORDS
P.O. BOX 12482 RICHMOND, VA 23241
GRAVEMISTAKERECORDS@GMAIL.COM
WWW.GRAVEMISTAKERECORDS.COM

PUNK STUFF .COM

PUNK
CRUST
METAL
HARDCORE
HORROR

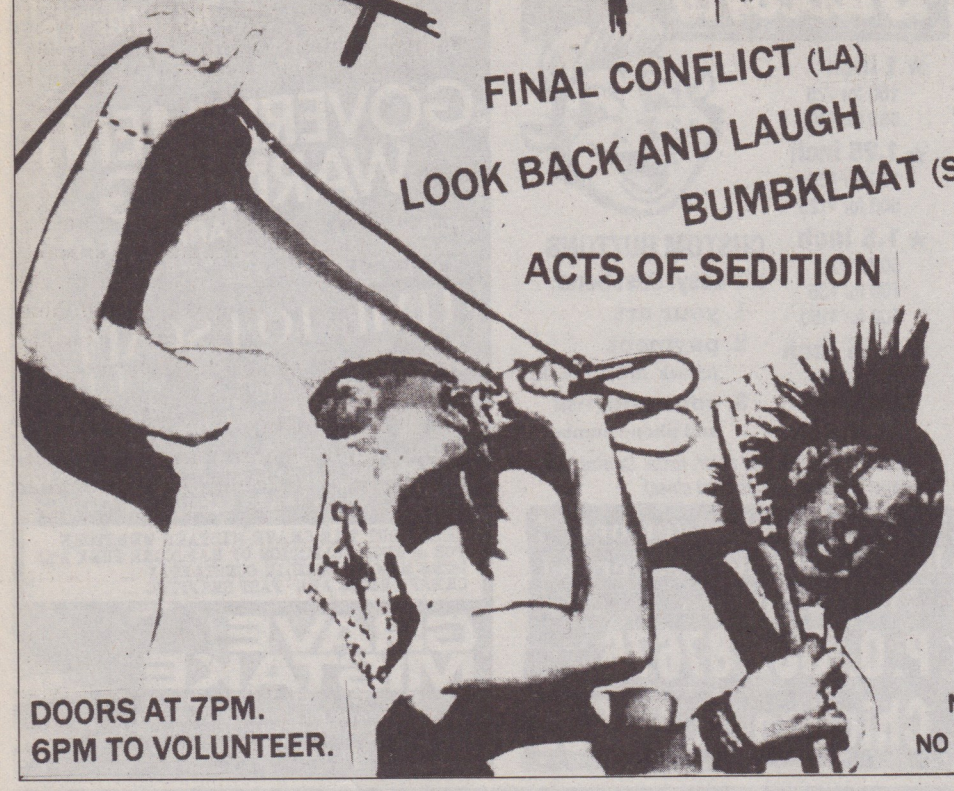
SHIRTS
HOODIES
LONGSLEEVES
PATCHES
GIRL SHIRTS

WWW.PUNKSTUFF.COM
HUNDREDS OF DESIGNS! UPDATED WEEKLY!
WE DO WHOLESALE AND CUSTOM PRINTS

CHRISTX ON PARADE

FRIDAY & SATURDAY

JULY 27th and 28th



FINAL CONFLICT (LA)

LOOK BACK AND LAUGH

BUMBKLAAT (SD)

ACTS OF SEDITION

EL DOPA

REGAN SS (LA)

LA PIOVRA (ITALY)

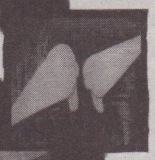
924 GILMAN STREET

BERKELEY, CA

DOORS AT 7PM.
6PM TO VOLUNTEER.

NO RACISM, NO SEXISM, NO HOMOPHOBIA,
NO ALCOHOL, NO VIOLENCE, NO STAGEDIVING

BIG NECK RECORDS AVAILABLE NOW



RED RED RED "MIND DESTROYER"
LP/CD
EX-PIRANHA'S

BLOWTOPS "P.S. THIS IS A ZOMBIE" CD

NIGHT TERRORS "COBRAS" LP/CD
EX MISTREATERS AND EX SAGGER

WE HEART THE BLOWTOPS 2X7" EP -
FEATURING JAY REATARD, THE MISTREATERS,
TRACTOR SEX FATALITY, ETC...

VILENT LOVERS CLUB "N.B.S.N.C." 12" LP
EX BASEBALL FURIES EX-CLONE DEFECTS

BLOWTOPS "INSECTED MIND" LP/CD

COMING SOON

Gito Gito Hustler "Bye Bye" 7" EP

Seger Liberation Army CD

Terrible Twos "Surprise" 7" EP

Hollywood "Girl" 7" EP

Test Patterns (Radio Beats and Gito Gito Hustler) 12" LP

The Baseball Furies "Last Record" LP/CD

Tunnel of Love "Rockin' Rollin' Bitches" CD

Rot Shit "Worst Kids Ever" 7" EP

Functional Blackouts/KK Rampage"Split" 7" EP

The Electricutions "Sedition, Subversion, and Espionage" 7" EP

bigneckrecords.com

POB 8144 Reston VA 20195

BIG NECK records

COLUMNS

This Spaciousness Touring Allows

OK, I'm way behind on writing about the tour because I've written so much that I can't possibly fit it all in this column—but I've returned to San Francisco, so here I will offer you a few more glimpses of the tour before moving on (although don't hold me to it—I've got lots of great material!), and if you want to hear about the rest feel free to check out my blog, http://nobodypasses.blogspot.com.

Nobody Passes, except...

Just before my talk at Macalester College, I have a minor passing crisis—I've been talking to this graduate student who lives and works at the bed and breakfast where the college is putting me up, and she's excited about *Nobody Passes* and has all these great ideas and questions and intersections to bring up. Not much later, I'm in the bathroom and I hear someone go into my room and then when I come out there's a box on the bed with a ribbon wrapped around it. I open it up and it's a cake, a beautiful round chocolate cake with pastel sprinkles and sparkly things that I keep wanting to call sequins but you eat them, and the cake says "Nobody Passes Except Mattilda," but who on earth could have gotten me a cake? Turns out it's Thea, the woman I've just been talking to—it's such a beautiful and sweet gesture and I can't possibly eat any of it. Not only am I vegan, but I'm such a hypoglycemic catastrophe that I know that if I took even one bite then for about five minutes I'd plan out how I was going to take over the world, maybe my next 12 books and how I was going to get each of them published, plus the activist interventions I wanted to instigate when I got back to San Francisco and who I was going to call, then around minute six or seven I would crash and fall into bed incapacitated. But you can't tell someone who just bought you a beautiful, personalized cake—what a lovely and spontaneous gesture, simultaneously rigorous and engaged with the project I'm in Minnesota for—I don't know how to tell her that I can't possibly eat the cake, but luckily I take some photos and she runs out and there are lots of people around the house to taste it.

But then I think: wait a minute, am I passing as having even this cake just for the rules of proper and polite behavior, when I'm on tour for a book called *Nobody Passes*? So I figure out a way to integrate the cake into my talk that evening, knowing that Thea will be in attendance, and I can see her in the back of the room all excited and amused about being brought into the conversation, so then it's OK—not only have I succeeded at not passing, but I haven't even offended anyone!

The Jesus Jackhammer Dildo

My new friend Deena arrives to drive me to Windsor, Canada so I can catch the train to Toronto. I'm not exactly ready, standing around in my boxers trying to fit everything into my suitcases, but Deena is super-helpful and even knows how to quiet the barking dog. We're off about a half hour late and actually I still haven't figured out that East Coast time has already arrived, maybe that explains my dizziness or not dizziness, just disorientation, I guess, after getting up to an alarm in the middle of a dream about passing the test to become a schoolteacher.

But on to me and Deena in the car. I'm self-conscious that I seem out of it I mean feel out of it, but Deena assures me that ze doesn't notice since we haven't met before and that's true I guess. Deena gives me these great stickers that say "MEDICAL CAUTION." I'll be using those for sure. Deena's great about pointing out roadside attractions and then my interviewer in Boston calls, and I'm doing the interview while Deena's on the phone with hir mother frantically trying to figure out a way to get to Windsor. I'm just focusing on the interview questions—my answers are pretty elaborate, considering that I can hear the interviewer transcribing as we're speaking so I'm wondering how it will all come out.

Meanwhile, some great stories from Deena:

Just last night: a Human Rights Campaign (that monstrous wealthy assimilationist gay lobbying group) bumper sticker on the back of a car, right next to a Marines bumper sticker.

Deena's boss at work, who asked Deena: did you see the she-male?

A former coworker of Deena's, a devout Christian of the anti-sex sort, who asked in all seriousness: how productive do you think you are at work? Deena changed hir screensaver to a Jesus-on-the-Cross dildo, and never heard from that lovely coworker again.

Toronto; How Could I Not Love Toronto?

People always show up late for readings, so when I arrive 20 minutes early and there are already 20 or 30 people there, well that's when I know it's surely going to be crowded. By the time we start, the whole room is full—probably a hundred people and so much excitement, I can tell this audience is going to be loud all the way through, which is how I love it. It's hard to compare anything to the incredible connection I can feel with an audience, when we're connecting that is—it's not like a high exactly although it is a high, kind of—it's something like hope, yes hope for sure. Anyway, this audience is phenomenal—there's this fire and engagement that's just lovely, loving—it's moments like these when I think things like maybe I should live in Toronto. Of course this is a very specific moment, in this moment I am living in Toronto—maybe I can take this moment with me.

The Way Touring Opens Up All of This Emotional Access

Everything goes from sad to exhilarating so fast and I also like the points of introspection in all of the different emotional spaces, the immediate intense connections with people because our time together is concentrated.

Wagner College, Staten Island

My talk is in an old-fashioned lecture hall where the seats slope dramatically upwards. I want to get a photo of the audience and I ask Shayne, my host, to take one after he introduces me, but the camera freezes and I'm not ready to take a photo right at the beginning.

I'm speaking to a sociology class titled "The Family"—the students respond well to my anecdotes, it's funny how I used to hate using microphones but now they make everything so much easier—I can alter my voice with more subtlety, it's fun. This time my delivery is the slowest yet, relaxed except I'm always wondering at the end if I've spoken for too long.

So many questions, it's amazing—one about how don't I believe two people can love one another (responding to my critique of marriage), several about how to articulate politics around people's basic needs (housing, healthcare, food, the benefits now procured only through citizenship, etc.) instead of just trying to access privilege, how to respond to people who say marriage is a step in the right direction, my critique of hate crimes legislation, how to win those basic needs I spoke of earlier (I wish I knew), the politics of adoption, then personal questions like how to get to a point of actualizing radical queer politics.

Afterwards is when I feel so emotional—talking with students individually, then sitting with the co-chairs of the queer student group and Jean Halley, the professor who brought me. This incredible intensity of touring and then it's over, I mean this event—the tour is still going on. Jean gives me a ride home, and it's great to talk more one-on-one—she's so incredibly smart and sweet and dedicated to a radical critique in an environment where such a critique is rare, much more common among students than faculty Jean says.

Back at the place where I'm staying, I'm sitting here all upset that I didn't take a photo, I mean I'm kind of choked up about it—that's where this emotional access leads, I'm immediately missing people who I don't necessarily know which is maybe what openness is about.

This Spaciousness Touring Allows

The questions in Hudson, New York start slowly but then boom—how have the audiences differed, do people use different vocabularies in different places to talk about passing and politics, accidental passing, passing for different things in different spaces? What about passing for minor gains? Someone asks about electoral politics of the presidential variety and so it's fun to go off. Another person asked about psychiatric diagnoses, gender identity disorder, so I go off on psychiatry too. Later, one person talks very emotionally about passing as maybe more or less straight in an activist context where she believes she won't be accepted as queer, but she's come to realize all of the pain and exhaustion from basing the way she acts on her fears of what other people might think. Someone else adds that sometimes the fears of what other people think are more draining than dealing with what they actually do think, and someone adds a brilliant comment that serves as a great conclusion. The comment is that choosing not to pass can often be a lot about discomfort, not necessarily comfort. But it's more eloquent than that, I can't quite remember it exactly.

But anyway I want to record this moment afterwards of softness and desire and calm, sure my body also feels tight and twisted from the bus and traveling, but traveling—before I left San Francisco, I kept talking about this crazy tour, what am I thinking? Several of my friends said Mattilda, you always do well on tour, you like traveling—I thought what, are they crazy? Not realizing all of the obstacles?

But actually they are right, I love traveling—I love being on tour, it's incredible—still I'm exhausted and drained, but also living in this spaciousness touring allows.

Thoughts on the Bus, When Placelessness Mixes With Place

In line at the Pittsburgh bus station—which kind of looks like a large trailer from the outside, conveniently located just steps from the county jail—anyway, in line, this woman who's with a guy in full cowboy attire says to me: you're an unconventional person, everything about you is unconventional—I like the luggage, but I don't know about the rest of it—don't worry though, I went to the Art Institute of Pittsburgh too, I like unconventional people. Tell me, am I right—did you go to the Art Institute of Pittsburgh? Well, it was a good guess—right?

Then I'm telling her about *Nobody Passes* and three different people hold their hands out for postcards as we're about to board the bus, one of them wants to know who my favorite author is (hers is Maya Angelou).

On the bus, this guy is talking on his cell phone about hollow-point bullets, that's why his friend didn't end up in jail because the bullets weren't hollow-point, they let them off easy—the guy is saying I was the only sober one and he took his gun and started shooting it. When we stop, there's a woman in the back laughing and saying you're making that up! I figure she's talking about the guy in front of me who's now talking more about guns but then I realize she's talking about my stretching. Why do so many people have a problem with my stretching? On the next bus, a nearby queen who sort of looks on the DL until she starts speaking with an incredibly lispy voice, she and the woman beside her start cracking up every time I reach my hands up and stretch my hips. Whatever.

Turns out the nice woman in Pittsburgh just got out of rehab for the fourth time, I'm guessing the guy in the cowboy outfit got out with her because it turns out that they don't know each other that well. We get to Wheeling, West Virginia and she's pointing out the sights, when I take off my eye mask she points out the former gay bar too, she used to work there on Tuesdays. She just calls it the bar, I know what she means—she says there's only one at a time, until it gets shut down. Wheeling is beautiful actually—all of these gorgeous old brick buildings facing large metal bridges over the huge river, maybe just four blocks wide before hills. I wonder about all of these old small towns we pass through between Pittsburgh and Cincinnáti—some of them so gorgeous and old like nothing has changed since the 1930s. I'm in that bus ride moment between complete exhaustion and subtle calm, it's so surprising the moments when suddenly a feeling of placelessness mixes with place and for a moment I'm living in the idea of what we're driving through, until the exhaustion comes back and I have to put the eye mask back on.

Check out my new anthology, *Nobody Passes: Rejecting the Rules of Gender and Conformity*, and tell me what you think! You can also check in on me via my blog, http://nobodypasses.blogspot.com. The expanded second edition of *That's Revolting! Queer Strategies for Resisting Assimilation*, originally scheduled for October 2006, has been delayed—who knows when on earth it will arrive. But the good news is that my new novel, *So Many Ways to Sleep Badly* will be published by City Lights in 2008! I live for feedback, so send me love letters and/or delicious threats via www.mattbernsteinsycamore.com, which includes past *MRR* columns. I forgot to pay for my PO Box so they locked me out—I'll get a new one soon, but in the meantime if you want to send me mail then email for an address.

Almost ten years ago I wrote a column about the decline of college radio. To briefly recap, I discussed the glory days of free-form college radio in the 70's and early 80's. Much punk, underground and independent music made it to college and community stations in those days. *Maximumrocknroll* in fact has its roots in one such radio show. Just some record collectors spinning crucial music, and it grew into a fanzine, record label and more. In the 1980's, MRR radio was syndicated and broadcast on hundreds of community and college stations. Look at the old issues and you'll see a list of stations listed on the inside front cover. I got my first exposure to many of my favorite bands from MRR radio as a teenager. Now I have tapes of some of those shows and it's exciting to listen back to them and think about where I was when I first heard the Wipers or Riistetyt in the early 80's. In that column, I decried how payola and careerism had killed off most free-form stations and turned most college radio into junior league versions of commercial alternative radio.

Fast-forward to 2007 and things are looking even more bleak on the radio. College and community stations hang on, but the internet has increasingly made radio irrelevant. Twenty-odd years ago when I tuned in MRR radio for the first time, it was like a bolt from the blue. I'd never heard anything like what they were playing on the radio, and my exposure to punk was limited to chain store offerings like Dead Kennedys and Black Flag. I hate to keep repeating that the internet has changed everything, but it's the truth. Now you can listen to dozens of online radio programs catering to any musical genre. Or even more likely, randomly download thousands of songs by artists you think you might like, until you find the ones you do. Like most internet-driven developments, this has its ups and downs. On the positive side, there is now almost unlimited global access to online radio shows. Fans and collectors with deep knowledge and enthusiasm for music can upload podcasts or stream shows for other die-hards or people who are just curious. One the downside, the broadcast radio stations are finding it harder and harder to compete for listeners.

Most people who are really serious about music now have some kind of MP3 player to listen to in the car, and probably listen to MP3s at work too. There's less and less reason to put up with the drivel on commercial radio. Note that a similar process happened to broadcast television when cable became popular. Many people who previously had limited choices suddenly had more, and the overall viewers for each station declined. Ironically, just as a number of new choices have become available, there has been a big consolidation in the media industry, leaving more and more commercial stations in the hands of a handful of corporations. This consolidation has lead to a "race to the bottom" of lowest-common-denominator content on commercial stations. Ironically, in their quest to appeal to everyone, these commercial stations have merely driven everyone but the most tasteless listeners away from the radio. I can imagine millions of radio listeners around the world cringing as "Hotel California" comes on for the fourth time in a day and resorting to buying an MP3 player with the next paycheck. Meanwhile a few hundred thousand clueless yobs are bobbing their heads, saying, "Hell yeah, bra, I *love* the Eagles."

One would hope that the utter banality of commercial radio would have driven more people to college and community stations, but that does not appear to be the case. Here in the Minneapolis area, we have a few college stations and a community station. Both have some very good programs with good DJs. But much of the programming is almost as insufferable as commercial radio. College rock still sucks, and when you can just plug in your MP3 player, why suffer through some music that's only "not quite as bad" as what's on the commercial stations?

Another factor in the mix is satellite radio. Like cable TV, it seems like it's cool at first. Dozens of channels to choose from! But after you listen for a while, the playlists and track selections seem just as repetitive and tasteless as the commercial stations, just without the inane DJs and beer commercials. The only people I think who really benefit from satellite radio are business owners who can pay a fee each month to have music piped into their place of business that compliments the "atmosphere" of their store. I know the last time I went to pick up some cabinets I heard a lot of regrettable 80's pop I'd hoped to never hear again piped over the sound system. I couldn't imagine paying a monthly fee to have that stuff pumped into my truck.

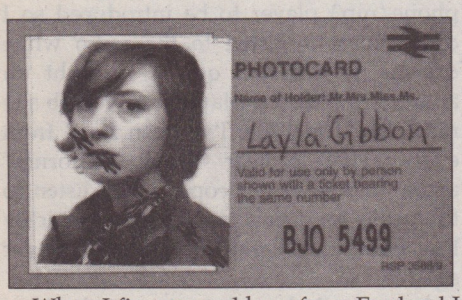
These trends have not gone unnoticed. Many public radio stations have found that demand for news/talk radio is on the rise. People are happy to tune out the music on the radio for the music on their MP3 player, but they do want to tune in to hear news, current affairs, and talk radio. Tellingly, Chicago Public Radio eliminated its very good late night blues and jazz programs in favor of more "news and information" programming. That would demonstrate to me that almost all the people who are serious about music, and can afford it, have already bought an MP3 player or are about to. I am not a gadget/technology type person myself, but I couldn't wait for an affordable smartphone/mp3 player to be introduced so I didn't have to listen to the radio while driving to work. I quickly bought an adapter to plug the player into my job site radio and I feel like I've been freed from ever having to hear "Hotel California" again. Like a lot of people, I will listen to the radio for a few minutes, but quickly lose interest and plug in the MP3 player again.

I personally have been involved with a local community station since 2001. Our punk specialty show, like most, is relegated to the late night hours. The stations most popular show by far is *Democracy Now*, a news/public affairs show which I would highly recommend. The music programming is all over the map. So much so that it's hard to stay tuned in all day as the mish mash of world music, roots music, and ethnic specialty shows gets tiring to all but the most open-minded. If we were only a broadcast station, our listener base would probably have dropped to next to nothing by now. Enter the internet. Our station's website is set up so you can stream the shows live for two weeks after they are broadcast. Now anyone, anywhere, at any time, can stream our little late night punk radio show.

The possibilities are boundless—instant access to a world of radio listeners and punk fans! But then reality sets in—with thousands of other shows and downloading to compete against, who would bother to tune in? Again, as with record distribution and other areas, the internet often seems like two steps forward and one step back. You have amazing possibilities, but they are drowned out in the crush of all the other millions of amazing possibilities

made available by the same technology. I feel for the DJs who continue to produce high quality radio in broadcast only environments, even though I was in that boat until recently. At the same time, I'm upbeat and excited about all the cool punk radio shows, archives, podcasts, and downloads that are available now to save me from having to hear the Eagles ever again.

Lastly, I will say that the two internet radio shows I listen to regularly are the MRR radio show (Boy Howdy!) and Al Quint's *Sonic Overload* show. If anyone is interested in tuning into my show it's at www.kfai.org and the program is called *Radio Riot* (yes, after the NYHC show/zine from the 80's). Also, I rarely tune in because it's not archived, but Toronto's *Equalizing Distort* is always a cool show as well and it was cool to visit the station when Regulations was in Toronto last fall.



When I first moved here from England I swore I would never, ever say two things: "*cute!*" and "you guys," both of which are now firmly and unfortunately ensconced in my vocabulary. Living in New York was not a problem in regards to said words, but California has wreaked its own special havoc on the way I speak.

The second couplet, the seemingly innocuous "you guys," is used by every American with little thought: "Are you guys going to the show?" etc., etc. I understand the use of the word "guys." It's seemingly gender neutral, even though it shouldn't be—it's used in the plural as if it is, so it makes life easier when dealing with a mass of friends or whatevers. It's one thing that I know I am going to be mocked for mercilessly when I go back to England in two weeks. It makes me think of overenthusiastic bosses at team-building sessions and also the Christian metal fan from Beavis and Butthead cartoons. "You guys!"—people that don't understand that they are viewed as separate entities from a group trying to affiliate themselves with the group.

"Cute" is totally a hideous word when used to describe anything that isn't a baby animal. Unfortunately, especially in California, clothes are cute, houses are cute, neighborhoods are cute, and so it goes, on and on. I understand that a puppy is cute, as is a baby polar bear, but why do I find myself describing a certain part of town or an old trolley car in that way? The Californification of the way I talk started a long time ago, being that my mum is from Southern California, but I have no excuses for the fact that my conversation is essentially *Fast Times at Ridgemont High* at all times nowadays. It just makes me laugh that the two phrases I swore would never encroach upon my vocab I now use without thinking.

I ran into Golnar on the street yesterday. I was waiting for pizza, she was getting into a photobooth, and she told me with alarm and horror in her voice that she used the word "hella" while on tour with Condenada and no one even noticed. She didn't mean to use the word, obviously, it just slipped out, but I guess that is a sure sign that it was time to leave the West Coast.

One thing I know she will miss about living in SF is not knowing what washed up grunge-lite band is playing at The Independent, the venue across the street from MRR HQ that seems to only feature washed-up jam band stalwarts and grunge couldabeens. Candlebox, anyone? Sometimes the band names are so ridiculous it's hard to believe it's not in actual fact an SNL parody of some hemp-wearing hacky-sack jock rock, but no, the people that partake in that particular lifestyle (the frat hippie stoner douchebag jam band planet) clearly just have an even more gruesome vocabulary than me and all my friends combined.

I am not sure if I already wrote about this, but me and my friend Gabe went to see one of those Bridge School benefits that Neil Young does, which is basically a big meeting of everyone from different generations of that type of crowd to watch various people play their music acoustically. We went because of a) Neil Young and b) I was still in the throws of my Brian Wilson obsession, and he was gonna play *Pet Sounds* acoustic. I can assure you, however, that watching Dave Matthews was not something I ever wanted to experience. And the actual act of watching him affirmed that I was right in my prejudice. Imagine, if you will, a million different colors of khaki swirling around in one big ecstatic hacky-sack match/dance, people losing their shit over what I would hesitate to call music at all. I mean it was basically just a collection of random howls and world beat colonialisms and jazz-funk-fusion unfortunates, really no order or need for a tune at all. And you are reading the words of someone whose favorite music is early 80's hardcore. We spent the set lying on the floor, eyes closed, hands on ears like five-year-olds stuck at a board meeting.

I also went on tour, albeit briefly. In fact, I abandoned my roadie duties pretty speedily. I "roadied" for XBXRX on their East Coast tour. My best friend Helen's band Squids were playing their last ever show with XB, and that was the main reason for my heading out there—having never seen her band play in their two- or three-year existence, I thought it was about time. They were really great; reminded me of the secret-basement girls-only meet-up stylings of the Raincoats, and thanks to Sonya's drumming they also kind of reminded me of Delta 5 or the Bush Tetras, that propulsive rhythmic style.

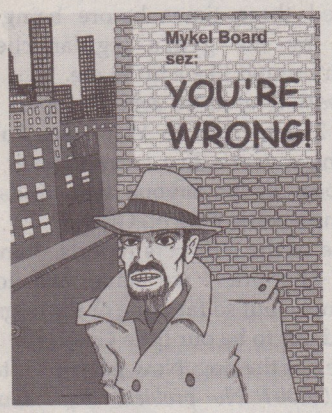
Sonya used to be in the awesome Meltdown, who were a mid 90's all-teenage girl no wave band from DC who were simply *amazing*. They were inspired by the Scissor Girls, and have an LP and a 7" that you should totally get (oogaboogastore.com has the LP, the 7" might be available from Dischord still). Helen and me were/are in Petty Crime together; we did a 7" on Slampt Records when we were teenagers, and will hopefully play more this summer. Because you know, we never broke up, just moved to different towns. Kristen, who played bass and guitar in Squids, was in this rad Detroit band Red or Dead, who should release their jams for sure. I think another all-teenage girl situation. Squids has a new CDR, which you should send off for—it's totally great, and of course they have a myspace.com/squidssquidssquids that I think will get you connected to a CDR.

After Boston I headed to NYC and rolled deep with the original MZA. We drank the best bubble tea available anywhere at Saint's Alp, and obvies spent a lot of time hanging out on Saint's Mark (we renamed Saint Marks in honor of the bubble tea place) getting our bootleg GG Allin shirts together. I watched Lightning Bolt play a boring Amphet Reptile-circa-'95-style set to a crowd of ecstatic drunk college boys, and watched XBXRX, who actually really reminded me of Clikitat Ikatowi for some reason. Maybe the new drumming style is kind of Mario-esque? The show was in this hideous euro rave club in Williamsburg, which was pretty much like an Urban Outfitters store in neighborhood form. Generic blank hipster times, no one with

any sense of adventure, just the skinny-jeans armies of darkness. Last time I was in NY I was considering moving back there, and this time, though I was only there for two days, my mind was changed. I love San Francisco as a place, and now can't imagine moving. I like not living in what is essentially an outdoor shopping mall. Going there makes me nostalgic for my brief time living in New York City, but seeing Lightning Bolt in a shitty club playing boring rock jams made me think of seeing them in shitty dive bars seven million years ago and actually not knowing where in the venue they were going to play—the audience running to wherever the sound was emanating from instead of having their huge amp set-up make it super-explicit that they were playing in the audience! Crrrazy!

Anyway that's about it.

Top Ten:
Laukaus demo.
Messthetics Best-Of comp
Golnar and Britton's Dead Moon offshoots obsession.
The fact that Fred and Toody's country band has a myspace! So ridic.
Dag Nasty with Shawn singing.
Mika Miko *666* EP.
Christina Billotte's voice.
Rites of Spring.
Ruby Andrews, "You Made a Believer Out of Me."
Matokie Slaughter "Big Eyed Rabbit."
Pizza.



Without free speech no search for truth is possible... no discovery of truth is useful... Better a thousandfold abuse of free speech than denial of free speech. The abuse dies in a day, but the denial slays the life of the people, and entombs the hope of the race. —Charles Bradlaugh

PART ONE: I was madder than a snubbed Korean in Virginia. Mad or sad, I'm not sure which dildo properly fits the asshole of emotion. But there it is.

Maybe it's a cycle. When you're in your late elementary years, you've got a ton of heroes. Your parents, some sports guys, maybe, if you're young enough, some superhero TV guy. Then in your teens, early twenties, they disappoint you. One by one they do something. You find that Pikachu isn't real. You walk in on Dad boffin' Mrs. Klingstein. Sammy Slugger gets thrown in the slammer for throwin' the game. You turn cynical. Everything is shit. No one is worth anything. Life's a joke and there are no good guys or bad guys. It's all crap. Just laugh at it. Take some drugs, and laugh some more.

Then, around age thirty or so, you see someone. You hold back a bit, because you were so disappointed before. But now you're more tolerant of minor mistakes. You know that you've found *a good* person. Someone who'll be there when it counts. Someone who takes good stands on important issues, who takes risks that could mean big trouble. Martin Sprouse would call him A *Threat By Example.*

You become inspired. Regain the faith. You lose your cynicism. Finally admire someone again. Your life has a goal.

In dumb people, cynicism turns to religion. They find God. They feel loved by an all-loving being. Jesus, who protects you and gives you the love your father didn't. You feel needed, hopeful. You believe in a perfection called God.

In smart people, the cynicism turns to a quiet kind of hero worship. You find a person to admire. Someone who seems to have principles. Like a real-life Spiderman, they may be flawed, but you can count on them for the important things.

Whichever it is: God or human. Ten, or twenty, or thirty years later, something happens again. For religionists, God kills a bunch of innocent people in a flood or famine. You get cancer.

For humanists, your idol suddenly does something so horrendous, so wrong, that you find yourself shoved back into the protective cocoon of cynicism.

"Fuck 'em all!" you say.

And you haven't said that since you were a 20-year-old.

Fuck 'em all! That's what I say. Al Sharpton. Al Sharpton. Al Sharpton. My hero. The politician who danced like James Brown on *Saturday Night Live*. The man who marched against Giuliani to support the KKK's right to demonstrate in New York. The guy who told the Democratic Convention, "I'm speaking during prime time at the convention or in the parking lot, but I'm speaking." Al Sharpton who's been right on almost everything, suddenly comes down so hard on the wrong side of his non-nappy-haired head that I could cry.

Al, why hast thou deserted me? You and your *National Action Network.*

Al, how could you demonstrate for the Klan's right to speak and then deny Imus's? How you could think that government censorship is any worse that corporate censorship? How could you believe that the tyranny of the court, the law, the government, is any less totalitarian—or effective—than the tyranny of the marketplace?

[Note: For those not familiar with the case. Don Imus, a New York disk jockey, called the women on the Rutgers basketball team "*nappy headed ho's.*" Originally, his radio station suspended him for two weeks. But because of pressure from Sharpton, Obama, and Jesse "Hymietown" Jackson, WFAN fired him.]

There's more. Now that Al has flexed enough muscle to get Imus kicked off. He's going after hip hop and movies and who-knows-what next. A regular Carrie Nation.

[Note: For those who slept through history class, Carrie Nation was the founding force behind both prohibition and feminism. With the face of a bulldog and the personality of a pitbull, she broke into pre-prohibition bars. With a bible in one hand and an axe in the other, she turned perfectly fine drinking establishments into splinters.

She called herself *a bulldog running along at the feet of Jesus, barking at what he doesn't like*. Her bite was worse than her bark.]

Al, are you listening? This is Mykel talking. I want to make it clear enough to get through your very unnappy head. I'll make it boldface so you won't miss it.

Censorship by the marketplace is worse than censorship by the government. Got that?

If the government prohibits something, there can be an underground, a way around it. Supporters can organize, protest, use the internet. The government can try to stomp on it, but it's still there, with outlets, people interested. When the motive is ideas, you can beat the government. Check out the Samisdat movement in the former Soviet Union. They thrived while fighting Communism. The government could not censor them.

On the other hand, if the marketplace censors, there's nothing left. If words or ideas are only commodities, they don't exist when they can't be sold. If the motive is profit, when the profit is gone, there is nothing.

If George W. Bush tells a publisher not to publish a book there's an ACLU protest. A slew of internet sites run copies of the original. There's a demonstration on the Whitehouse lawn. Every newspaper writes about it.

If Barnes and Noble tells a publisher not to publish a book, it's just not published. No one hears about it, because the press needs ads from Barnes and Noble. The publisher needs Barnes and Noble for its other books. It's nothing personal, just the bottom line, you know. Poof, and there it isn't.

In socialist countries, like Denmark, there are laws. The laws protect individual freedom from the marketplace. A distributor cannot cut or change a movie. Period. A controversial magazine will get government support if public pressure makes advertisers run. That's a free market of ideas. Not a free market of Bud Lite vs. Miller. Look at which country ran the Allah cartoon? You didn't see it in the *New York Times.*

In case you're missing the point, here it is. Again in boldface: **You cannot both support the firing of Imus and oppose capitalism. The same force that drove him off the air is the force that keeps Nike workers in sweat shops for a dollar a day. It's the marketplace.**

Conversely (funny word, speaking of sweat shops), if you support free speech...and a living wage, you realize the need for government protection. You *cannot* support Sharpton or the forces that drive the offensive off the air.

Come on, Al! You want the right to walk around with your James Brown hair, and promises to marry homos... but you want to *deny* the right of Imus to say *nappy-headed*?? You sicken me, Al, and worse, I used to respect—almost worship—you. Man, am I pissed off.

Then again, maybe I've got a grain of faith left. Maybe I'm not ready to return to the cynicism of a 20-year-old. A few things still inspire me.

I'm at a comedy club in the East Village. There's a Negro comedian. He's a little guy, not much bigger than me. Hair out to here, he wears a clownlike black and yellow t-shirt, with long sleeves. He rocks the mic stand as he blasts away at 90 mph New York patter.

Now he's talking *nigger* this and *nigger* that. Then he takes a swipe at Sharpton's *National Action Network.*

Says the comedian, "Some people say if *we* stop using the N-word, *they'll* stop using the N-word. They say, white people only call us nigger, because we call ourself nigger..."

He slams his palm into his forehead and continues, "Wake up, Reverend Sharpton! Seems to me they was calling us nigger way before we ever used the word. We come over from Africa, did we know we were niggers? Sorry Rev, it's *them* who told *us* we were niggers. They didn't learn that word from us. We learned it from them. And I'm usin' it until it don't mean nothing no more. I wanna use that word till it's only a sound... with *nothin'* attached to it. I wanna wear that word out till it's got so many holes in it, it's no good for nothing. Got me, Mr. Sharpton? Nigger. Nigger. Nigger. Nigger. Nigger... Ah, I feel better already."

Then, there's a letter in a recent issue of MRR. It answers a "homophobic" complaint about a band named RABIES. I forget the actual wording, but it's something like:

How could you complain that we're homophobic because someone said faggot? *This is PUNKROCK you fucking pussies! It's* supposed *to be offensive.*

What can I say besides: YEAH. If anything supports free speech, it's exercising the right to be offensive.

In January 2002, an Olympic torch relay passed through Juneau, Alaska. Joseph Frederick, a student at a local high school held up a banner that said BONG HITS 4 JESUS. The principle of the school demanded Fred hide the sign, saying it violated the school's anti-drug policies. Fred refused. Now the Supreme Court will decide.

Whatever they decide, Joseph Frederick is more of a hero than Al Sharpton should ever be.

Maybe I need to stop having faith in the stars, the politicians, the people in the news. Maybe I need to believe enough in punkrock to know that someday soon a Negro all-girl punkband will name themselves The Nappy Headed Ho's and play at ABC NO RIO. Maybe I need to have faith in the faggots and the nappy headed ho's themselves. They're the ones that'll save us from the *them* who started it all. Ah, I feel better already.

PART TWO: And speaking of Koreans at Virginia Tech. I guess everyone will be writing about this. It was big enough to knock Imus right off the front pages. What's left to say?

You can predict the stupid debate between the folks who say *guns did it* and those who say *the movies did it.*

I've heard some are even trying to blame the college. "They should have known. They should have done something." Jeezus fuckin' Christ.

Look at the tape Seung Hui Cho sent to NBC. He felt picked on, bullied, like his heroes in Columbine.

Though the guy was Korean, there is something very American about his attitude. It's the American that says, "The solution to your problems is to kill people."

When the Columbine kids were Swiss-cheesing their fellow students, Clinton had the bombers shitting their heavy metal on Yugoslavia. When Cho reached the new American shooting record in Virginia, GW Bush was reaching for a shooting record of his own in Iraq.

Violence is as American as a free market. You feelin' better yet?

ENDNOTES: [email subscribers (god@mykelboard.com) or website viewers (www.mykelboard.com) will get live links and a chance to email comment on the column]

—>*Sweat That dept:* A dozen middle-aged and elderly men—but no women—turned up for a Dutch gym's first naked workout session. Journalists, photographers and five TV crews outnumbered the participants at the FITWORLD GYM in Heteren.

Staff and helpers wore aprons with nude bodies painted on. The gym required exercisers to put towels on weight machines and use disposable seat cover while riding bikes. In addition, the machines were to be cleaned three times before being used again by the gym's regular clientèle. Doesn't sound like a hit to me.

—>*Speaking of naked dept:* Strippers at the *Gilda 2* strip club in Viareggio, Italy are offering a year's free entry to their show. The pass is for anyone who finds their missing poodle mascot, Gianni.

One of the strippers reports, "Since we made the offer, we have had lots of responses, but so far none of the dogs have turned out to be our little Gianni."

I've got the dog. Now get me to Italy!

—>*$50,000? No problem dept:* Gunther Baum, stormed into the Bawag bank in Vienna waving a gun. He held police at bay for five hours. During that time, he took calls from customers and offered them loans. He eventually gave himself up. That left the bank to deal with the angry customers who thought they had secured the answer to their financial problems.

Gunther Baum. There's an idol for you.

—>*Letting her down gently dept:* A court in Palermo Italy, found Luca Prodi guilty of

fraud because he married his girlfriend without telling her he was impotent. Besides granting a divorce and alimony, the man also had to pay more than $20,000 in court costs.

—>*Also on the divorce front:* Floridian Lawrence Roach agreed to pay alimony to the woman he divorced, not the man she became after a sex change.

That's what his lawyers argued in an effort to end the payments. But the ex-wife's attorneys said the operation doesn't alter the agreement.

Roach and his wife, Julia, divorced in 2004 after 18 years of marriage. The 48-year-old utility worker agreed to pay her $1,250 a month in alimony. Since then, Julia Roach had a sex change and legally changed her name to Julio Roberto Silverfoot.

The judge noted that appeals courts have declined to legally recognize a sex change in Florida when it comes to marriage. The judge said that the appellate court "is telling us that you are what you are when you were born."

He or she, you still gotta pay

—>*Band name of the month dept:* In Melbourne, I missed the band J-Lo Biafra. I wonder if they lived up to their name.

I promised to write more about my Australia, New Zealand, Japan adventures this month, but I got distracted. You'll hear more next month.

—>*Toy of the Month Department:* clipped from a fanzine I since lost: *TICKLE-ME EMO "Because no-one understands you" It sobs. It cries. It thinks life is just SO unfair." Only 60 bucks gets you one of your own.*

—>*Word of the month dept:* PRONK. I just love the way it sounds. It means "the leaping run of the gazelle," and it comes from the Dutch "pronken," to strut.

Despite its real meaning, it sounds like one of those words that just fits so many situations.

Example: "*there comes a time when you've come to the end of talk and it's time to start pronking.*" or "*I still had three-quarters of a bottle left, but the plane was taking off, so I just pronked it.*"

—>*I'm safe; I've had a bath dept: The Journal of the Brazilian Society of Urology* has published a report that shows that men who soak in hot baths, jacuzzis, or hot tubs have lower sperm counts than those who don't. After staying out of the bath for three to six months, sperm count increases almost 500%.

I say, who's gonna fuck you after six months without a bath?

[*The Journal of the Brazilian Society of Urology*??? Where does he find this stuff? —eds]

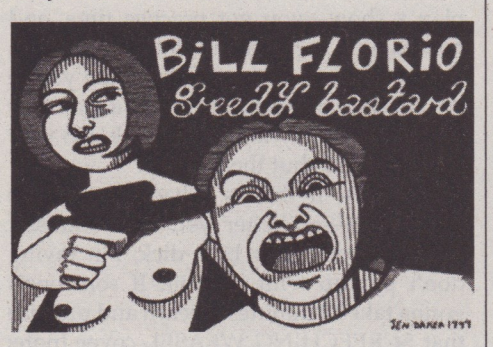
—> Here's a shortened version of a personal plea from National Deneke Memorial,

Most of you know the story of Brian Deneke who was viciously murdered for being a Punk. His murderer received a measly sentence of probation. Since his death ten years ago, his hometown of Amarillo, TX has held annual vigils with punx, bands and media traveling from afar to attend. There have also been big memorial shows in Chicago and Atlanta and a 5-year anniversary TX memorial. With the 10th year anniversary of his death looming and Brian evermore well-known, it seems only fitting that the entire country would want to memorialize him.

Here's the goal: in honor of Brian and in our fight against prejudice, we are asking that everyone plan an event in their area on December 12, 2007. We're looking for bookers and bands to put their local events together, for anti-racist & anti-violence organizations to get involved, and for volunteers to help with promotion and other aspects. Texas is planning a special memorial with a big show of bands this year and all other show proceeds will be donated to the Brian Deneke Foundation (www.briandeneke.org) promoting anti-violence and anti-racism. You can check out the website or communicate through the MySpace page at: http://www.myspace.com/natldenekememorial

—>*Girls' night out dept:* Yowsah, a day full of girlpunk at ABC NO RIO! Yeah! I wish I remembered all the bands who played. But I do remember the club was filled with Lesbos and Latinos...what else could you want??

The great band *Condenada* gave me their single and were really nice to me. Maybe they didn't know who I was.



I apologize in advance if this column seems more mean-spirited and pessimistic than usual.

Sometimes, I know, I seem to be bagging on bands that sorta treat things a little too businesslike, shoving shit in all our faces like contracts to play a freaking show, inane demands, having an attitude of entitlement for fucking playing a three-chord punk song about farting or whatnot. Now I'm going to try to explain why many of you are completely responsible for these sort of type-A (personality-wise, not usually quality-wise) acts.

THE HOUSE SHOW: I'm gonna start off by saying that I love house shows. It's a beautiful thing to be able to play a show that works more like a party. But saying that, house shows are like communism, in more ways than seem obvious. Yes, you're relying on things like word-of-mouth advertising and self-disciplined behavior—both good for keeping neighbors happy and cops from showing up. Believe me, the only thing a cop wants to deal with less than a house show is a wife-beating drunk. When fewer than 50 people are ever gonna show up to see some band who doesn't have a recording to offer or a name to recognize, a house show can be amazing—and if not amazing at least usually worthwhile, when some time and effort has been applied to making it happen.

When you have a house show, you can usually pay an out-of-town band the same amount of gas money as you would at a bar show, considering that you don't have to worry about the underagers, the soundman/door guy who gets paid, whatever lame deal the bar decides they deserve since punk patrons aren't known for blowing their paycheck buying drinks, etc. A lot of times you can just pass a hat and everyone throws three or four bucks into it and it's a good time. This is in a perfect world, unfortunately, and yeah dudes, the Wall came down, don't forget.

THE HOUSE SHOW BAND: So yeah, in some cases people get used to seeing shows at a certain house. This is good in some ways, but when it goes on for too long you realize the uninspired tend to stick to it like shit and flypaper. An infrequent shift from venue to occasional house show spurns a set of slackers who suddenly decide that they're only going to house shows. They feel some sort of comfort level that can eventually turn into something awful. It's suddenly not cool to be a band that is trying to play to more than 20 or 30 people. So you get a bunch of leechy bands that are terrible. Why are they terrible? Well, their idea of a band is something for which you write six songs, you do three covers, and you practice maybe three times and play a house show. Then said band plays 20 house shows, never really getting better or even trying to play anywhere except the houses. Then they break up and do it all over again. This sets a very low bar

for newer kids who want to form a band. Multiply this by 20 and you have a …

HOUSE BAND SHOW SCENE: All of a sudden you have some weird competition to play the small number of houses by folks that seem to have plenty of energy to whine and cajole folks who live at the house to put their band on (no matter how many bands already are playing) but not really enough energy to go out and book some regular shows as well, ones people would actually pay to see. It's almost a race to see who can be lamer and lazier and less original. So basically you have something that's grown over several years like a mold.

When you have things to think about like say, renting a VFW Hall or making a deal with a bar or space, this provides motivation to draw people who will pay whatever amount is warranted by the show (supply and demand), and feel bad if no one shows up, if there's an out-of-town band that may have spent, say, $75 on gas getting there. Afterward, if you slacked off—didn't make a flyer, didn't put the word down the line in whatever way you know gets the word out, and if you say had three shit house show bands play—you'd stop and say to yourself, "Shit, what's wrong with people? I asked this great band from so many hundreds of miles away to play and no one fuckin' showed up." This will eventually kill anyone's good intentions and motivations to do something the right way, further lessening the amount of good shows.

When all you have to do is move your couch and call ten people. What eventually happens is the normal lunkhead kid that hasn't done laundry in 16 months says to himself, "Well, why should I pay six or seven dollars to see a band at some venue that I may have to take a bus or drive a few miles to, when I can just go to a house show in my own hood and throw two bucks in the hat." Over time, this turns into, "Well, why should I spend two bucks on bands I see every week, when I can get a 40 of Mentholated Colt 45 instead." And of course this degrades into, "Damn there aren't any good bands anymore, I think I'll get some quarters, do my back laundry, and become a hipster—those bands are just as terrible as the ones I see every week, but with better-looking people hanging out."

Even better, some band from a town that doesn't have a house show problem plays a regular-type show a year down the line after playing a few house shows. Suddenly they have the House Show people who are willing enough to go see that band they like, but demand to be let in for free, get put on the list, etc., etc., and then they badmouth the band for playing a show that wasn't a house show and spread the notion that they were never worthy of anyone's presence. "Fuckin Sellouts!" they shout, even though the band's playing some basement room of a club that some dude busted his ass to try and promote.

These are the sort of things that happen that make bands that have been writing songs and doing things cool and whatnot—not taking themselves too seriously yet not being slackers either—break up or try and take the major label sort of route.

A lot of the same people who accuse George Bush of trying to destroy the middle class are very guilty of destroying something like middle-class punk. There should be a whole hell of a lot of bands that you or I would be perfectly willing to drop ten dollars to see, assuming there were other good bands playing with them. There should be an incentive for the few dedicated people who really want to put on good shows and have a good healthy music thing going on for everyone to do every week. The whole slacker punk thing is killing good music as much or more than the whole phenomenon of trying to sell punk to some mass market of 13-year-olds or college jock types.

What can you do about it? Well for one thing, go to shows—all kinds of shows—and when they pass a hat, put some money in it. At least this way you can say you're not one of the losers that refuse to pay for anything. You're not entitled to see music for nothing when someone probably spent hundreds of dollars to play for you one way or another. In NYC, I can tell you, it costs someone in a band at least $100 a month to be in a band that doesn't even play a show—you got practice time, and maintaining equipment, trains and tolls and gas and all that baloney. When you're too cheap to throw in $20 or $40 a month to see shows of any kind, you suck. Go play your Wii and shut the fuck up.

Secondly, if there's a bad band, don't watch 'em—or better yet, don't bullshit 'em. I'm not saying be a dick; I'm saying don't put up with bullshit. If someone's gonna take 12 minutes to learn and practice that SCREECHING WEASEL cover (note; it probably takes much less time) they can not waste everyone else's two minutes playing it. If you only have six songs you really know how to play, that's really all you should play. A house show is the easiest place to let everyone realize you're going to the deli to get a beer when the band starts fucking around and playing bullshit. No one ever needs to cover CRIMPSHRINE again, OK? How about letting the good band play one more song instead, folks.

Thirdly, when there is a good show that costs a few bucks, make sure you go to that one instead of the house show, a half-assed house show doesn't equate with something someone's been putting together and risking a lot of wasted time and money for. This is about having common respect for music and people and others besides having that extra two bucks for your stupid Cool Colt (yeah I know they probably don't make that any more). Maybe if you didn't spend so much time working on your substance problem, you'd notice what terrible taste you have in music. The terrible attitude a lot of people have costs everyone a lot more in the long run.

bill@candids.com

PS. I had more things to say about mental illness and people getting raped in the mouth, but it'll wait for next time.

I've been an avid reader off and on my whole life, and currently I am reading voraciously. I am particularly interested in history and recently I have read some books that have really changed my outlook on things in some major ways.

I know some other punk/lefty types have harped on this already, but *King Leopold's Ghost* by Adam Hochschild is fuckin' amazing. The book basically deals with the history of the invasion and colonization of the Congo by King Leopold of Belgium and his personal corporate army. The subsequent enslavement of the Congolese and brutality most likely cut the population of the Congo (or the region we now define as the Congo) by more than half. Ten million or more people. The thread of the story is incredible and leads from revelation to revelation about the nature of the very grotesque and very untalked-about history of colonialism. Hochschild did an incredible job of researching this book, which apparently

was quite laborious because a lot of this is shit nobody has really acknowledged, in Belgium or elsewhere.

My own thoughts lately have been very much so on the Vietnam War and its obvious corollaries to the Iraq War. I feel that there are a lot of lessons to be learned from Vietnam, especially as people opposing the war that are being left out of the discussion. The actual experience of the war, physically being there, is something that needs to be understood by all who oppose war, or even those who support it (perhaps especially them!) *Dispatches*, by Michael Herr, is one of the most incredible books I have ever read. Besides being poetically and artistically written, it also really makes you understand the conundrum of Vietnam, and perhaps all war, from the perspective of someone who was there.

Herr was a war correspondent, but he didn't sit idly by in some Saigon bar waiting for US military meetings to release reports of battles and then file his report (yes, that is how most journalists did it, and still do), but went on military helicopters to the front lines. He was a part of a small group of journalists who wanted to really go and see for themselves, hear it from the soldiers, watch the battles with their own eyes, etc. Only 30 or 40 civilian journalists did this. They scattered across the war and jumped from helicopter to plane from one hotspot to another and trekked into the jungle with the soldiers and some, several even, ended up getting killed. I found it odd at first, but apparently the army brass allowed them to go, because they thought they would report favorably and use the information that command was giving. This was incorrect, of course, and their stories, photos, and footage broke open the whole war for people to see. The book is written in a sort of surreal, dreamlike, chaotic way—no wonder much of it was an inspiration for *Full Metal Jacket* (a great movie). Several anecdotes in there were in *Full Metal Jacket* verbatim.

I had heard *Full Metal Jacket* was based on a novel called the *Short Timers*, which I have read as well, and which seems to have more of the core of the story although it is more over the top than the movie. In *Dispatches*, Herr deals with the allure of war, the addiction to violence and brutality on an almost metaphysical level, but also brings it back to its vile base, despite his ventures into examining the human condition. The boldfaced lies told in war—they would come back from an actual battle and then be told a pack of lies at a news conference—add to a sense of complete absurdity and other-worldliness. It seems to me that similar absurdity goes on in many wars, but I believe the bigger the conflict and the more powerful the countries involved, and the more face looks like it will be lost, the more obvious and revolting the lies become. Such is the case with Iraq. It was sad for me to think that probably due to the work of Herr and others and the military's complete failure to convince people of a certain (false) situation in Vietnam, they probably wised up and found ways to control journalists so that such reports don't come out of Iraq. At least not yet—we may have to wait a few years. The "embedding" program seems like an insidious way of manipulating war reporting, ensuring that kind of Saigon-bar reporting without much ability for motivated people seeking truth like Herr around to bother them.

I should also mention the incredible book *War is a Force That Gives Life Meaning*, which is excellent in terms of an examination of war in general. I am sure many people have read this already, but in terms of understanding war on a personal, psychological, social, political level it is unrivalled, I think.

Also bouncing around in my head is the issue of empire. I recently saw Michael Parenti speak, and he can say it much better than I can regarding this issue. It seems like mainstream dialogue has allowed some discussion of the concept of empire, but oddly enough, it is not portrayed my many in a negative light. I have always been of the understanding that empires naturally burn themselves out and collapse under their own weight. But that may not be a very accurate assessment of a self-limiting phenomenon. Parenti also said that empires bleed the center to expand the edges, which means that we who live in the US end up being taxed heavily for expansion far from here. Of course empire is bad for everybody except the elite in the end. One weakness that he observed in our imperialist system is the military—the empire is very weak in this area and can't attract people to be involved, especially with the current multiple extensions of service going on (in effect, conscription!)

Parenti I need not introduce, I am sure, but his books are outstanding; they see through the bizarre way society operates on a consensus reality, and really get at the heart of the way politics, economics, media, government, psychology, etc. interact and create situations like the one we find ourselves in now. I think that even though punks probably do have access to more alternatives, ideas, and ways of understanding reality in a more truthful way, we still are overwhelmingly bombarded and influenced by the dominant, mainstream perspective, which sell us stuff that is sellable but not truthful. I always feel attracted to topics that I feel I have been lied to or severely misinformed about by mainstream information sources. From US colonial history, US mythology about its involvement in world wars, to constant foreign military and economic intervention, to the outright lies about Serbia, JFK assassination, and 911—suppressed information, suppressed history. Understanding of this is the only way we can come to that elusive target of revolutionary value: the truth.

On the music front, I have gotten some cool stuff recently from the Philippines, including a CD-R by Co-Arse, an awesome D-Beat/thrash act from Manila! My pal Darwin forwarded me the demo as well as a rippin' one from Execution of Terror (also CD-R demo), very dark crusty shit reminding me at moments of SDS. Incredible stuff. Check out www.radiation-area.tk for info on these. I also got the Mortal Combat CD; they are from Singapore and play some seriously thrashy HC with some big US influences too. As it says on the CD, "Growing old is mandatory, growing up is optional." Hell yes! www.thrashsteadysyndicate.com for info. Also on Thrash Syndicate is the Secret Seven CD, which is incredible thrashcore, also from Lion City. Even though it's on Peaceville and doesn't really need my publicity, I am gunna go ahead and mention that the new megacrazy CD package is incredible! I have liked them since the early CD-Rs, and if ever there was a stab in the eye to the whole cutsie Japanese girl group bullshit, this is it! Straight-up vicious, thundering, pummeling doomcore!

Kind of exciting news for me too is that I am starting up a record label, which will be releasing worldwide HC, punk, and metal. The first few records are going to be split releases with me and pal Abri, documenting some of the best bands in South Africa. The first 7" will be by a now defunct band from Cape Town, Sleeping at the Popes, playing harsh thrash HC/punk.

There will probably be at least two more 7"s from South Africa bands and from there, who knows? So I am excited, as I have wanted to release vinyl ever since I can remember and now I am able to do it—fuckin' cool. More info on that in the future, but if you're interested, write to me. That's it for this time!

PO Box 18884, Oakland, CA 94619
nick@mangelslakt.org

I've got an idea—I think I'll write about MUSIC this time! I mean, besides the music reviews at the end of the column. The idea for this column came to me while I was listening to some songs on my MP3 player—which is about to shit the bed so I'll probably have a new one before this column sees print. Ah, planned obsolescence. Don't you just love it? For those of you who hate digital music, that's fine. I just like the portability, the idea that I can have a lot of music on a small device, that I can hook it up to various components all around the house. My vinyl, CD and tape collection isn't going anywhere. They'll be pried from my cold, dead hands. I'm speaking in a figurative sense, not a literal one—and don't get any funny ideas.

But, before I had the MP3 player, before I had a portable CD player, my portable music medium was the cassette. In fact, it hasn't disappeared off my radar. Bands still send tapes for review and I'll listen to them on my tape deck here or in the car. I still have a cassette deck in there and also have a hookup that can handle both the MP3 and CD players. The best of all worlds. I've kept my demo tapes, tapes that I received in trades from overseas and US pen pals and, most important, my mix tapes that I made myself, mainly from taping music off the radio. These tapes were largely made between '77 and '84. Well, the punk ones. I was taping music off the radio as far back as 1973, when I got my first tape deck for a Bar Mitzvah present. Since I didn't buy a lot of records in the late 70's/early 80's (compared to now), that was the only format on which I had a lot of my favorite music.

So that's what brought on the idea I mentioned in the first paragraph. I'll call it "mix tape gems." Most of the songs I'll mention here are obscure, although a few are better known and some appeared on various *Killed By Death* comps. I originally had them on my tapes, until I acquired the "real thing" later on—or, if I didn't, I've either gotten them in the digital form through downloads or ripping them off my own tapes. The song that spurred this column was "Slack" by NNB. They were a Minneapolis band in the late 70's and this single is from 1978. A tense, edgy song working at a tempo similar to Pere Ubu's "Final Solution," only, instead of David Thomas' yelp, you got Mark Freeman's seething, brooding vocal. I taped this song off the radio in mid-1979 and the tape ended up decaying badly, so I needed to eventually track down a copy of the 7", which I did maybe seven or eight years ago. Paid a bit more than I should have but it was worth it.

Just before that song on the mix tape was another semi-obscure killer, the song "Doctors Of Madness" by the band Doctors Of Madness. This band featured Kid (aka Richard) Strange, who later went solo. It was recorded in 1976 and had a throbbing rhythm, with vigorous violin (played by a gentleman named Urban Blitz) a major part of the song. I'm not much for stringed instruments (except guitars) in rock bands. One exception is the judicious use of cello on the Jam's *Setting Sons* album—"Smithers-Jones" and "Little Boys Soldiers," but that's about it. OK, the strings at the end of the Vibrators' "Nazi Baby" are another exception and I also have that on a memorable mix tape. Getting back to the Doctors, they were mainly a pretentious artsy rock band, with a Roxy and Velvets muse at times, but this song stood out. Maybe it wasn't intended to be punkish sounding, but it ended up that way and they appropriated that look, to an extent. As a bit of trivia, Dave Vanian from the Damned was briefly in the group in between stints with his better-known ensemble, but they didn't record anything with him, as far as I know.

Another tape of mine, recorded in the spring/summer of '78, has a passel of cool, lesser-known punk songs. I'll start with the Poles and "CN Tower." It didn't fit a strict mold—new wavish, with quavery-yet-vulnerable vocals by Michaele Jordana and a subtle, original-sounding arrangement of guitar, bass, drums and organ/synth. The song has a quiet power that builds as the song progresses. Next up is the Maniacs and "Chelsea '77." One of my all-time favorite one-off punk singles. The Maniacs had their roots in a band called the Rings, with Twink from the Pink Fairies on vocals and they also put out a cool single, "Automobile," that is a standout on another mix tape of mine. This is a raving punk song. Alan "Hulk" Shaw's vocals are over the top and it's loud, fast and instantly memorable. Shaw later played in the Damned, by the way.

"Sex Cells" by the UK band The Table was an unusual little song—creepy and perverse, in a way, at the vocalist sings about how he's "obsessed with a mad desire for sex with schoolgirls" and gripping a hockey stick comes into the equation. A jumpy tempo and, once again, not fitting any set punk formula. There's a cool guitar solo in the middle.

The New Hearts had two future members of modsters Secret Affair, Ian Page and Dave Cairns. They made their bones in this band and their "Just Another Teenage Anthem" is a catchy burst of irresistible poppy punk. The band only did two singles and I never heard the second one.

Destroy All Monsters are probably one of the better-known bands here. From Michigan, with ex-MC5 and Stooges people—along with vocalist Niagara, who sings about looking out her window and seeing a witch fly by and being told of her impending demise. Funky/punky/kind of soulful rock with guitar from Ron Asheton and sax by Ben Miller, the brother of Mission of Burma's Roger Miller. They have a fairly extensive discography, including early, more experimental material, and this was my introduction to the band.

Moving on to some 1980 tapes, that's a treasure trove of punk rock greatness. There was the Wall, who had a couple of formidable punk bashers on different tapes—both from the same single, "Kiss The Mirror" and "Exchange." One of my favorite sequences is "Kiss The Mirror" going into the Damned's "I Just Can't Be Happy Today" and, at the start of the latter song, you can hear the DJ say "who can be on a Monday?" Also on that same tape, there's Pinpoint's "Richmond," a driving and catchy bit of pub rock-meets-punk. Their vocalist was Arturo Bassick, who logged time in early and later versions of the Lurkers. The Lurkers did an inferior version of that song, in fact. I saw that single with a sixty-dollar price tag on it recently, which boggles my mind. I paid 99 cents for my copy, when I got it in the mid-80's. That's followed by the Hates' "No Talk in the 80's," a solid punk song, probably the best thing they ever did. I never owned a copy of the actual vinyl but did get permission to put it on one of my Suburban Voice compilation CDs, thus creating a permanent artifact. Incidentally, it just dawned on me that Christian Arnheiter's vocals have the same high timbre as that of Alan "Blind Owl" Wilson of Canned Heat, who sang the band's biggest hits, "On The Road Again" and "Goin' Up The Country."

I did that with a few songs—the other that comes to mind is Art Yard's "The Law," which fit into the artsy/nervy punk sound spearheaded by Mission of Burma in the early 80's. That came off a local cassette compilation released by a Boston collective called Propeller. They did a couple of 7" comps, as well. My copy of the comp had deteriorated and the version I taped off the radio had a lot of static. When I made tapes on my dad's stereo, the MIT station WMBR (originally WTBS until Ted Turner bought the rights), the signal wasn't always strong and I'd get interference from time to time. Anyway, T. Max, the publisher of the local zine *The Noise* was in that band and I asked him about re-releasing it. Turns out he'd been kicked out of the band a month before the song was recorded, but he pointed me in the direction of their drummer Jim Clements. Jim graciously gave me permission to put it on my comp and gave me a CD-R copy of the entire Propeller comp. I guess that's kind of rare, since it turns out a lot of the original tape comps were defective and the masters were lost in a fire. Or that's the story I've heard.

Back to the tape with the Hates, though. That was followed the Meteors' "Bitzkrieg." This wasn't the UK punkabilly band, but a Dutch group. The rest of their album *Teenage Heart* (which I also just acquired in recent years) was forgettable new wave-tinged pop and vocalist Hugo Sinzheimer had something of a Bowie affectation. On that song, though—wow! Not exactly boiling over punk but it has "pogo punch," to quote a long-ago *Trouser Press* review and even the cheesy bird-like synth effect meshes well. The Meteors could also fit into the "band with one great song" column that I wrote for a recent *Suburban Voice* blog (subvox.blogspot.com/2006_11_26_archive.html).

That tape also included a few more punk (sorta) oddities (definitely)—Boston band the 2x4's unique "Bridgeport Lathe," with vocalist John Hovorka warbling in an occasionally hiccupy fashion and a simple, gentle melody carrying the song along. It's actually *is* a song about a lathe, mentioning "foxy secretaries" and novels by Ayn Rand along the way. It even has some drill noises at different points. Hovorka had a fascination with factories and such. One of his later bands was called the Turbines.

The other one is "Nuke The Whales," by the Fleshapoids. That band included Bruce Lose, later in Flipper. It's another simple, not-exactly-punk arrangement with thin, undistorted guitar. Goon-like vocals talking about nuking those mammals until the oceans boil and how, among other offenses, these "freeloading tubs of lard" spend their spare time going around and killing people in boats. Like "Bridgeport Lathe," it's a case of you really have to hear it because my description ain't gonna do it justice.

Definitely on the obscure tip is Cloverbottom's "Cottage Cheeseheads." A post-punk guitar line underpinned by a down-the-frets bass line and it's a cool bit of herky-jerk. The chorus goes "monotony will drive you insane/make cottage cheese out of your brain." As an unexpected side note, I played that song on the radio show and, sometime after, got an email from the sister of one of the members. She was amazed that anyone would play it and inquired how I got a copy. I told her I had taped it off the radio and ripped it to MP3. She said there was going to be a Cloverbottom webpage at some point and she'd see if her brother had any other songs he might hook me up with but it never happened, unfortunately, and I don't have her email address anymore.

Ground Zero were a Boston punk band with artier inclinations but they could bash out the aggro on occasion. "Nothing" (or "Stop Stop," as I had it listed, since that was what they shouted in the chorus) was a brief charge of aggro with scorching guitar and synth washes. This eventually showed up on a KBD comp. From their second EP, *Born To Be Bombed,* came "Cybernetic War," a tale about a robot conflict and set to a medium-speed new-wavish crawl until its unexpectedly hyperspeed conclusion. As long as we're talking about Boston obscuros, another band who put out one 7" that was later anthologized on Killed By Death was Genral Foodz. Actually, they were from the outlying suburb Woburn—which is pronounced WOO-burn, not WOAH-burn. Got it? Their "Be So Funny" was a minute and a half of poorly produced punk gnash. There was a compilation album of other studio and live material on the Italian label Rave Up but most of it ain't so hot. And it didn't include their classic "Dog Faced Boy" that I saw them play at the Rat in 1980 or so. The guys in the Foodz went on to be in the hardcore band PTL Klub. Do I detect a spelling trend here? They actually got into hot water with the General Foods company.

Leper was the first hardcore punk band from Boston, pre-dating the FU's, SSD, etc. They played at a rapid-fire clip and had several songs that got played on WMBR but the only song ever released on vinyl was "Mums," on one of the Modern Method label's *A Wicked Good Time* comps. I have a few not-so-great sound quality songs spread out on different tapes—"Machete Fetish," a high-speed cover of "Cocaine," and the brooding, epic (over three minutes!) "Visiting Grandmother." Their vocalist Smegma (real name: Alec Steere) passed away in 1999. I've been trying to track down better-sounding copies of their demos for years, to no avail. On this 1981 tape, "Visiting Grandmother" segues into the Colours Out Of Time's "Rock Section," with vocals that are a dead ringer for Dave Vanian of the Damned—in fact, I thought it was them, the first time I heard it. An endless repetition of the line "I didn't wanna die" over another dark, brooding arrangement with some psych-freak guitar that couples with sinewy basslines. Punk? Post-punk? Just a great song that, once again, didn't really fit any mold. They have an anthology CD on Grand Theft Audio.

APB's "Chain Reaction" was a perfect summer song in 1981, on the same tape as the Leper and Colours Out Of Time tracks. APB later went on to become a lousy dance-rock band but this was just a dumb, catchy three-chord joy with razor guitar and bubbling bass, accompanied by Iain Slater's plaintive vocal that reveals a Groundskeeper-Willie Scottish burr on the spoken break in the middle of the song.

So many songs, so little time. I didn't even get to touch on the hardcore tapes I made between '82 and '84 but one song that stands out is Hose's rendition of "We're Going to the Zoo." Yes, the children's song. The musical backing is a horrific tide of Flipper-like noisemongering and played at a lumbering clip. The band's guitar player was Rick Rubin—yes, *that* Rick Rubin. The guy who started Def Jam. In fact, this record was an early Def Jam release and came in a paper bag. I've never owned a copy of this record and the tape I have doesn't sound too great, unfortunately.

Hope you enjoyed yet another self-indulgent trip down memory lane. Let's get on to the current stuff, some of 'em gems, some not so much…

BLACK SS / HOW WE ARE-split (Stop Whining, Start Winning/Specimen 32, 7" EP)

Black SS returns with three more hearty, bruising hardcore punk songs. "Subhuman" is on a level with their album, the other tracks slightly less so. How We Are, meanwhile, merges hardcore and some melodic elements. Heavy and driving, but Black SS is the attraction here, by

far. (SWSW: 58 Belaire Dr., Horseheads, NY 14845, swx2records@gmail.com)

BORN BAD-s/t (Fashionable Idiots, 7" EP)

Sheesh—this is bad-*ass*. Raw hardcore punk in a stripped-down format. Three fast ones on the A-side, but on the flip, they slow it down a tad and get a little more rockin' for "Walls" and "Dead Or Alive." The lyrics fall into the rantology realm—"I don't need your bullshit, I don't need your fuckin' rules" is the opening salutation for "Authority Bullshit." Rantology coupled with bruiseology—you get the idea. (PO Box 580131, Minneapolis, MN 55458, www.fashionableidiots.com)

CIVIC CRISIS-s/t (tape)

St. Looie, um, St. Louis has produced some pretty good hardcore bands in the past few years and Civic Crisis are among them. Full-bore, speedy hardcore punk with old-school power, pushed along by pissed-off vocals and raw guitar. Civic Crisis aren't going to win any poetry awards for their lyrics—still, there's something enjoyable about hearing someone yell the words to "Ignorant Fucking Assholes" and "Kill The President." Extra kudos for their song "Crimethinc Is A Joke," where they're called out for the "privileged idiots" they are. I like the angry attitude and the music complements it. (5216 Morganford Rd., St. Louis, MO 63116, civicprogress@hotmail.com)

DOA-Punk Rock Singles 1978-99 (Sudden Death, CD)

Another addition to the DOA catalog series or whatever you call it. In any case, it's pretty awesome to have a collection of their rare early EPs in one place. And while the later stuff i.e. most of the recordings after 1983, aren't quite as choice, they still come up a good track every so often, such as their cover of "Marijuana Motherfucker," a reworking of a couple of David Peel songs. Still, the attraction are such miscreantic (?) treats as "Disco Sucks," the first song and introduced with Joey Shithead's bellowing of the title. If I'd heard this in 1978, I would have had my fist raised in anti-disco solidarity. Ask me about my less-than-enjoyable Senior Prom/Saturday Night Fever torture night sometime. Some of the band's best-known songs are here—some of which were re-recorded for *Something Better Change*. That includes "The Prisoner," "13," "Woke Up Screaming" and "World War 3." DOA's forte was always combining snotty punk energy and an inescapable catchiness. Also, DOA stuck to their punk rock guns during a time when there seemed to be a bit of a lull between the original '77 era bands and the rise of hardcore. A devil-may-care attitude and punk rock defiance—always a good tandem and it's good to see Joey (or Joe, these days) hang onto it as he's hit his fifties. (Cascades PO, Box 43001, Burnaby, BC, CANADA V5G 3H0, www.suddendeath.com)

HAPPY BASTARDS-Box Of Hard Knocks (Profane Existence, CD)

Strong punk that defies expectations. The first song, "Nacimento," is a quiet, Zoundz-like instrumental, a deceptive prelude to what follows. Rampaging punk tempered with melody and vocals that are sung, not growled or shouted. In all honesty, that was something of an acquired taste at first, but Christy Chatfield avoids excessive over-emoting. "Neither Here Nor There," coming in the middle of the album, is a knockout. It begins with the speedy attack and alters the speed to a medium tempo, with Christy's lead vocal complemented by a backing vocal carrying the melody. There's definitely a subtle UK anarcho feeling here, especially the more tuneful passages but it doesn't dissipate the impact at all. If anything, it enhances it. (PO Box 8722, Minneapolis, MN 55408, www.profaneexistence.com)

KVOTERINGEN-Bister Prognos (Terötten, LP)

I'd probably mangle this Swedish band's name if I tried to pronounce it—I'll bet I did when I played songs off this LP on the radio show. The band's guitarist, Jallo, has logged time in Totalitär, Meanwhile, Krigshot and other prime units of raucous shredabililty. One side features new, unreleased material and the flip has tracks taken from two EPs and a split with Pisschrist, all recorded over the past few years. To say that Discharge is an inspiration on some of these songs would be an understatement—"Om 40 År" is a melding of "Death Dealers" and "Free Speech For The Dumb." "Det Var Då Väl Det Va!?" is a take on "Protest and Survive." That doesn't go for every song but the pillaging and decibel level never wanes. What makes this album so goddamned good is the rawness and wanton way in which they smash out these songs. When this style is played too cleanly, it can detract a bit. No problem here. (distr. in US by Havoc, PO Box 8585, Minneapolis, MN 55048, www.havocrex.com)

REPERCUSSIONS-11 Songs EP (540, 12" EP)

Strong hardcore punk from Texas and the guitar player is Stan from Signal Lost/Deathreat/Balance of Terror and there are also people from Pedestrians, Army of Jesus and other bands. A combination of US style hardcore, particularly Poison Idea, along with Scandinavian influences. And, to quote the rotund Oregonians, there's plenty of pure hate expressed here, particularly on the topic of religion. "Bomb The Pulpit," "On Your Knees" and "Body Of Blood" make that point rather succinctly. "Breeding Contempt," meanwhile, laments "breeders," stating, "Do we really need more of us?" (Timmy Hefner, 1012 Brodie St., Austin, TX 78704, timmythetexasturd@gmail.com)

SACRED SHOCK-s/t (tape)

Three former members of Army of Jesus, along with a new vocalist Alex, from Iron Age, among other bands. Good surging hardcore punk, a bit more melodic than AOJ but it's still not radically different. Also, the tuneful qualities don't overwhelm things—the aggressiveness is still at the fore. That comes out full-tilt for "Bridge Burner" and "Best Interest." I hope to see some vinyl in the not-too-distant future. They're ready. (www.myspace.com/sacredshockatx)

SEX/VID-Tania EP (Dom America, 7" EP)

This band has an assaultive way of doing things. Over-the-top aggression fueled by shit-hot guitar/bass that creates unholy havoc. I've hyperbolized enough. Sex/Vid just bring it in no quarter hardcore punk fashion. Incidentally, the mid-tempo, bashing title track refers to Patty Hearst's guerilla name after she was kidnapped by the Symbionese Liberation Army and developed a case of Stockholm Syndrome. Killer… now, anyone want to hook me up with their first record? You can probably find this record through various distributors. The record only has a band contact—PO Box 2066, Olympia, WA 98507.

STATE-Nixed Life (Grand Theft Audio, CD)

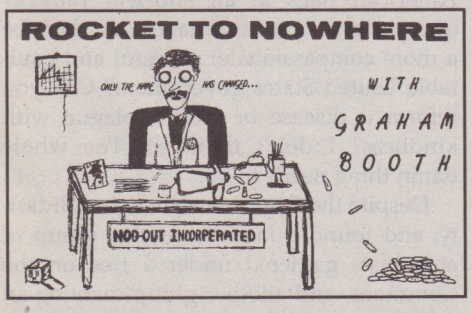
It's tough to beat an anthology that leads off with one of the best US hardcore 7"s of the early 80's. I've sung the praises of this band's *No Illusion* EP since I got it ca. 1983. Even with the remixed version, it's still a killer. Pissed-off sentiments and a sound that had the thrash elements, accompanied by some noise-damaged guitar ear-singe. That's followed by a boatload of unreleased material—their '83 demo, which showed the State playing up the bootboy angle a bit, while maintaining the razor-sharp hardcore. This is a raw as fuck recording and, even through the hiss, the power emerges. Then there are a few so-so rehearsal demos, rebounding for a smokin'

live radio set from 1983. The recordings reach as far back as 1980-81, when there was a different lineup, with guitarist Art Tendler on vocals, and the songs take more of a garage/rock 'n roll turn, particularly for "I'm On The Outside," which has Stooge Ron Asheton's guitar playing all over it. Except for the political nature of some of the lyrics, there's definitely a stylistic difference from what would follow later on. There are extensive liner notes that tell a very interesting story about this band's evolution. Also, you should be grateful that they left off the not-so-hot 1986 LP, *False Power.* (501 W. Glenoaks, PMB 313, Glendale, CA 91202, www.myspace.com/grandtheftaudiorecords)

VARIOUS-Brandon Hardcore: Music For The Kids (Burn Brandon, 7" EP)

A free compilation 7" (if you're not a local, just send postage money to cover the shipping cost) that includes some kickass hardcore from the area. Brandon is just outside of Tampa and the scene centers around the Sound Idea store. I've been there a few times and it was refreshing to see such an enthusiastic hardcore gathering point in the midst of depressing urban/suburban sprawl. The bands are a mixed lot—I'm not too enamored of the grindier Small Talk Death, for instance, but Machete Attack and Bad Eating Habits rage with authority. Reckless Deerhunters' sole song is a fairly rockin' punk tune and Gross National Product's straight-ahead hardcore has come quite a way since their demo. Control De Estado mangle the Pink Lincolns' "I've Got My Tie On" beyond recognition. Hey, can't beat the price. (sndidea@ix.netcom.com)

Al Quint/PO Box 2746/Lynn, MA 01903
suburbanvoice@earthlink.net
Sonic Overload radio: http://sonicoverload.moocowrecords.com
Suburban Voice blog: http://subvox.blogspot.com.



Hey kids, time for another terdtastic record collectro column! I recently almost lost it during a house-buy. A friend of a friend was trying to unload some records, most of which turned out to be their deceased neighbor's show tunes collection. Awesome! my first pass through the plastic tub yielded a JAM LP, a BUZZCOCKS LP, and a bunch of BOWIE albums I surely didn't need. I was getting desperate to pull something (anything!) worthwhile out of that bin just so I could hand the guy $20 and get out of there.

In my last sad pass through, I reluctantly yanked out a DEVO *New Traditionalists* LP to see if it still had its bonus poster and 45. Nada on the poster, but lo and behold, there were two 45's shoved in the sleeve...a DEVO 45 and a friggin' INCLUSIONS *Unamerican Activity* 45 from Minneapolis, MN! A want list staple for depressed collectros the world over, the INCLUSIONS 45 is not only impossible to find (I know of fewer than ten copies), but it's also a totally mediocre wave/punk pop single! The saddest part is I'm actually coming around on wave stuff like this...stuff that I would have probably tossed in the trash five years ago because I could never imagine another collector actually liking it! The jury is still out on whether this is worthy of my collection. On a related note, my Spanish *New Traditionalists* LP with the alternate photo cover *and* my US promo *New Traditionalists* LP with the ridiculous press packet penned by General Boy are quite definitely worthy of my collection. For more DEVO-tardation, check out devo-obsesso.com.

In more DEVO related news (oh, yeah), I found a buncha homemade cassette comp tapes at a thrift store. I keep buying tapes for the car, and my wife just got a car also, so now we need like two copies of every good punk tape ever made. So I couldn't pass up a homemade X-RAY SPEX *Germ Free Adolescents* tape, especially since it also had the first UNDERTONES album on it. Seriously, this tape is unstoppable—I cannot think of many punk albums that I like more than those. I don't listen to them that much, but every time I pull out X-RAY SPEX I am like totally blown away dudes. hearing pissed-off girlz screaming is like a hundred times more pissed-off-sounding than hearing pissed-off jocko bros, and I seriously almost lose my shit when I drive around in the car listening to Lora Logic belt it and not even hating on saxophones as usual. Also, the UNDERTONES' self-titled first album is very pissed and awesome-sounding.

So my wife and I are listening to the tape (that is fucking punk, so deal), and the UNDERTONES end and then another band starts and, huh? Is this a DEVO song? This sounds like Tomata Du Plenty (of SCREAMERS, duh) singing for a much punkier live version of DEVO, and I'm like in total awe of DEVO's greatness, because they were so punk-sounding live. And then I figure out that it isn't even DEVO! It is a DEVO cover album from the 90's by CLAW HAMMER, who I always figured was total horseshite. And now I feel stupid since DEVO didn't sound *that* punk, and CLAW HAMMER, maybe they aren't total douches, but also, I like (?!) CLAW HAMMER. Do I have to start collecting CLAW HAMMER now?

But the other total gem of a homemade cassette comp tape was one with those old-skool "label maker" labels on the tape, and on the outside it said "GO-GO" and "LIVE" and on one side of the tape it said "ROXY" and on the other side of the tape it said "WHISKY" and so I figured it must be the GO-GO'S *Live At The Roxy* And *Live At The Whisky,* no shit! So we put that fucker in the tape player, and lo and behold it was like late-1970's era GO-GO'S playing live, and let me tell you, the GO-GO'S were once actually a totally awesome band. Yeah, their records kinda sound too pop or new wave, but if you hear some 70's live GO-GO'S stuff you might also lose it. Did you know that they had some totally agro, pissed, punky-sounding girl group sounds? For the first time, I actually could tell Kathleen Hanna was totally biting off of BELINDA CARLISLE...she was in the GERMS, after all. It was sad for all Americans that the GO-GO'S never did release a private pressed single in the 70's, since it would surely be one of the best girl punk records ever made.

I am embarrassed to say that I used to think POISON IDEA covered *We Got the Beat* as some novelty prank, but really POISON IDEA must have known the real deal about the GO-GO'S—it is some serious godlike punky gear you need. I need to get me some *Sweet Tarts* 2x7" which is actually live GO-GO'S gear from the early days, and also there is a (IRS) CD "reissue" of the GO-GO'S called *Return to the Valley of the Go-Go's* that came out in 1984 that I think has the good stuff like "Living at the Canterbury." You should get GO-GO'S and also X-RAY SPEX, and UNDERTONES while you're at it.

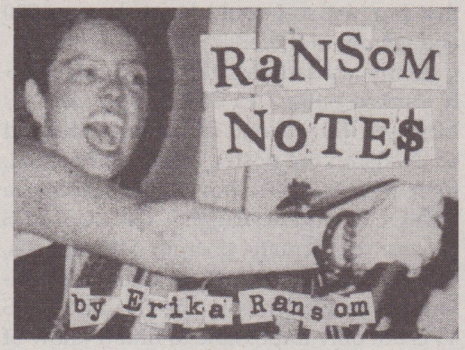
You can probably leave INCLUSIONS to thee experts like Dr. Felix Von Havoc, though you still need to hear Minneapolis' finest exports TURNBUCKLES on KBD 8.5 comp, and also the REPLACEMENTS *stink* LP (but only with the original hand-stamped cover—I *needed* that for many

years) and the REPLACEMENTS *Sorry Ma...* LP are crazy punk rock albums, even though you're all like, "uhh, REPLACEMENTS? Isn't that some college rock grooves my parents listened to?" The first two REPLACEMENTS albums are totally unstoppable. Also, my favorite old record from Minneapolis is the NNB 7" even though it's totally artsy on *Bloodstains Across the Midwest*. Nerd punk is sometimes the best. Now EMS&D!

Even though I am totally burnt on collecting lately, since it's too expensive and never ending, I still am totally blown away by how many totally awesome records there are out there. Whenever I get tired, all I have to do is put one of the new arrivals on the table and all of my troubles disappear. Like, this month I finally got this first ROTZKOTZ LP from Germany in 1979. They later called it *Much Funny* and it is somewhat easy to get for $25 to $30. Anyways, I am the ultra collectro, so I waited too many years to get the 300-press spray-painted cover original with a different title of "Vorsicht Paranoia." Not only is it beautiful painting, but that ROTZKOTZ album is amazing rough punk rock! Some guys even claim ROTZKOTZ has members of NY NIGGERS of KBD fame, and maybe that is true. What we know is that those Germans made a few of the total best punk albums of all time, namely ROTZKOTZ and the PVC *Wall City Rock* double LP, which are soooooo amazing. Also the PACK LP and BIG BALLS & THE GREAT WHITE IDIOT are honorable mentions, and very good.

It's sad that later Germans didn't always release the best records, but there are some good ones, and most poseurs are too hard on the Deutschepunk because it is cool to diss on, despite great records of bands like OHL, VORKRIEGSPHASE, SLIME, and a few other semi-boners. Most people like me are too scared of the Rock-O-Rama stuff since we can't translate dodgy German Oi bands. You will be safe, even happy with BUTTOCKS, DAILY TERROR, NIKO-TEENS, SS ULTRABRUTAL, and UPRIGHT CITIZENS. Even VOMIT VISIONS did some crazy great 45 records, can you believe it? Admittedly, there are *a lot* of bad German records too. Sorry, Germans, I did my best...

I can keep rambling, but I think maybe you are getting bored by now, so wait until next month—I will have plenty more tasty items to blab about. Do you all know these records already? I don't know what "the kids" know today, but maybe it's probably more than what I even know with stuff like SoulSeek and music blogs out there. Still, there is a lot of crap out there passing as "punk" that is total garbage, and I am trying to steer you in the right direction. After years and years of listening to godforsaken music, some things drag you down into the abyss of absolute awfulness, and others float to the top.



Wires

April 18, 2007. Undisclosed Location, Tennessee.

I am standing at the top of a hill on a gravel road, looking at the trees. The open space of the countryside is liberating and peaceful, a stark change from the noise and urban chaos of the Mission. I am the only person in sight, and the loudest noise is coming from the next hill over, a murder of crows shouting from a grove of trees.

The sky is open and brilliant blue with massive white clouds. The sun licks at my face, and I can feel my skin taking in the heat, my first taste of summer. The rocks crunch under my boots and a pair of red-tailed hawks circle through the valley. I catch their shadows running over the field and pause, looking upwards as the birds fly on massive wings, hunting.

My eyes travel from the modest wood house to a line of poles connecting the house to the main road a half-mile away, carrying two wires for electricity and telephone. I have long been fascinated by telephone poles and power lines, the skeletons of trees wrapped in the metal spider webs of cities. Here, the power line poles are an anomaly against a background of forest. The trees are still alive. I am alive. I breathe in the day, and the clouds and time moves on.

May 7, 2007. Monday, A Backyard in Allston, MA.

Sitting with Gretchen on broken plastic chairs, winding our fingers around cigarettes, it has been a hectic blur of a week of catching up, trading sleep for time and shows and hanging out till dawn, excited to reconnect with her and all the amazing people here. In the past seven days I've seen a host of friends I haven't seen in years, I have stepped into the cinema of what was my life, feeling instantly at home but as if in a surreal dream. I am glad to be here, but still wondering at it all.

But, now, sitting here in the afternoon, Gretchen and I are tired and spent and the day grows colder. I pull my sweatshirt closer around my head and the sun fades into rusty sunset.

My old garden, a summer project years ago, is now a rectangle of broken bricks at our feet, my annuals and wildflowers long gone. I think I should have planted something hardier, something that would have lasted through the winters, something more practical and helpful, herbs or even sturdy hostas. Now, here at the beginning of another spring the backyard is mostly bricks and shards of glass, but wild violets, bamboo and ivy vines are beginning to show amongst the dirt and stones. Life goes on despite us.

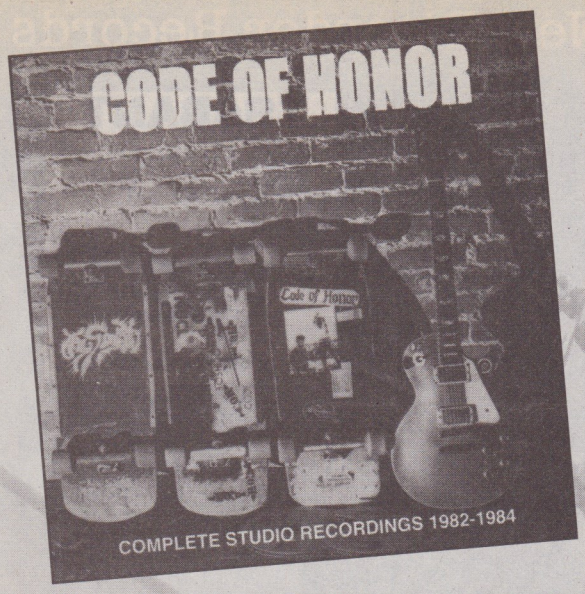
May Day, 2007. Flags in Boston Commons.

There is a small crowd of perhaps three hundred people, gathered in solidarity for the rights of immigrants, listening to speakers on the bandstand, waving flags and placards, cheering as yet another speaker demands equality and rights for all.

I have always associated May Day with Anarchist agitation and celebration, and it felt odd for me to see so many American flags at a protest, especially on May Day. In order for immigrants to be better protected in this society and to have basic rights, easier access to US citizenship is needed immediately. I understand that and by no means want to diminish that cause.

But in the greater scheme, wouldn't it be better to have no state at all? To tear down the borders, to burn the flags, to erase the false lines of state and country and come together as workers and people? Isn't nationalism and privilege the problem, not the solution? To me it is like seeing American flags at an anti-war rally or queers fighting for marriage. Can there be a more compassionate, peaceful and equitable United States government? Can you reform a disease or stop a plague with kindness? I don't think so. The whole damn thing needs to go.

Despite the flags, I was there in solidarity, and found a familiar motley group of anarchists gathered under a tree on the Commons, and another group carrying an IWW banner and red and black flags. It definitely wasn't the most active May Day, but it was good that people had come out



OUT NOW ON SUBTERRANEAN

San Francisco's legendary

CODE OF HONOR

"COMPLETE STUDIO RECORDINGS 1982–1984" CD

- ALL THE TRACKS FROM THE 1982 SPLIT LP WITH SICK PLEASURE
- THE *WHAT ARE WE GONNA DO?* 7"
  ...PLUS A BONUS TRACK FROM THE SAME SESSION!
- THE ENTIRE *BEWARE THE SAVAGE JAW* LP FROM 1984
- 20-PAGE BOOKLET WITH ALL THE LYRICS, PHOTOS, AND A BAND HISTORY BY GUITARIST MIKE FOX.

$11.00 postpaid in the US from:

Subterranean Records • PO Box 2530 • Berkeley, CA 94702 USA

wholesale: sales@subterranean.org • Int'l prices: mailorder@subterranean.org

RAZORCAKE

Worldwide non-profit punk zine.

WE DO OUR PART

Bi-monthly love songs about disease, famine, and oblivion.

Sample issue: $3 U.S. / More int'l.
PO Box 42129, LA, CA 90042
www.razorcake.org

HAVOC

P.O. Box 8585 Minneapolis, MN 55408 | WWW.HAVOCREX.COM

7" RECORDS:

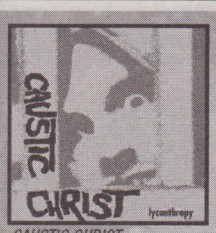
DÖDSDÖMD Seven Deadly Sins (Swedish and English)
MODERAT LIKVIDATION Nitad
MODERAT LIKVIDATION Marionett I Kedjor
MODERAT LIKVIDATION Köttahuve
THE STATE No Illusions
FUCKED UP Litany
VITAMIN X Rip It Out
RIISTETYT Tuomiopaiva
RIISTETYT Kahleet
CAUSTIC CHRIST Government Job
DESTROY Burn This Racist System Down
CIVIL DISOBEDIENCE In a Few Hours...
DAMAGE DEPOSIT Do Damage
DAMAGE DEPOSIT Straight to the Bottom
AUS ROTTEN Fuck Nazi Sympathy
ANY LAST WORDS S/T ep
AMDI PETERSENS ARME Blod Ser-Mere...
BRISTLE System
CODE 13 Doomed Society
CODE 13 A Part of America Died Today
CODE 13 They Made a Wasteland...
MASSKONTROLL Warpath
H 100s Texas Death Match
MURDERERS S/T
NOTA/BROTHER INFERIOR Split
KAAOS Nukke
CLUSTER BOMB UNIT Dirty...Weapons
NINE SHOCKS TERROR Mobile Terror
DS 13/CODE 13 13 Song Split
DS 13 Aborted Teen Generation
TEAR IT UP S/T
CAUSTIC CHRIST S/T
TAMPERE SS Kuolutt & Kuopattu
TAMPERE SS SS Sotaa
PROTESTI S/T
RIISTETYT Tervetuola Kuolema
VITAMIN X People That Bleed
ASSEMBLY OF GOD Submission
SPITTING TEETH Don't Believe the Hype
PATH OF DESTRUCTION 1 AM
UNITED SUPER VILLAINS Escapist

To read complete descriptions, listen to mp3s, view our t-shirt selections, or to order online, visit www.havocrex.com.

TO ORDER: send cash or money orders payable to Havoc Records (no checks!)

Orders are sent via media mail in the US. Expect 2-3 weeks for delivery. Overseas will take longer (especially surface.)

POSTPAID PRICES:
7"records: $4 USA, $5 air Can/Mex, $6 air world. LPs: $9 USA, $13 air Can/Mex, $13 surface world, $17 air world. CDs: $9 USA, $12 air world.



CAUSTIC CHRIST
Lycanthropy LP/CD

DÖDSDÖMD
Seven Deadly Sins 7"

MODERAT LIKVIDATION
Nitad 7"

LPS, 12"S, CDS:

CAUSTIC CHRIST Lycanthropy LP/CD
VICTIMS Divide and Conquer LP/CD
SKITSYSTEM Stigmata LP/CD
REGULATIONS Electric Guitar LP/CD
DEAD STOP Live for Nothing LP
SKITSYSTEM Grå Värld Svarta... LP/CD
SKITSYSTEM Enkel Resa Till... LP/CD
VICTIMS In Blood LP/CD
REGULATIONS S/T LP/CD
MARTYRDÖD In Extremis LP/CD
RAMBO Bring It! LP/CD w/bonus DVD
$11 ppd LP/CD in the US and
$15 Can/Mex by air, and $20 air world.
RIISTETYT 2000-2005 CD
KYLESA To Walk a Middle Course LP
SKITSYSTEM Allt E Skit LP
CAUSTIC CHRIST Can't Relate LP/CD
CODE 13 Discography CD
DS 13 Killed by the Kids LP/CD
HOLDING ON Just Another Day LP/CD
KAAOS RIISTINAULITTU Kaaos LP
MISERY The Early Years CD
NINE SHOCKS TERROR Zen... LP/CD
RESTARTS System Error LP/CD
TEAR IT UP Taking you Down... 12"/CD
WOLFBRIGADE Progression... LP/CD
VITAMIN X Bad Trip LP/CD
VITAMIN X Down the Drain LP/CD
DESTROY Discography CD
FROM ASHES RISE Nightmares LP
FROM ASHES RISE/VICTIMS LP/CD
WOLFBRIGADE D-Beat Odyssey 12"EP

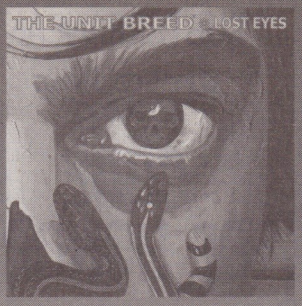
SKITSYSTEM
Stigmata LP/CD

VICTIMS
Divide and Conquer LP/CD

REGULATIONS
Electric Guitar LP/CD

ALBUM OUT NOW
on CD and GREEN vinyl
WWW.INOCULATORS.COM
AMP#42 "they attack a variety of punk styles with gusto, drawing freely on LEFTOVER CRACK, BAD RELIGION, BUZZCOCKS, CLASH...it really works...record should be a hit"(PK)
ALSO AVAILABLE AT:
WWW.INTERPUNK.COM
OR BY MAIL: CD/Green LP $8PPD
Lynch/Inoculators,
P.O. Box 352399, Los Angeles Ca 90035

New from New Disorder Records

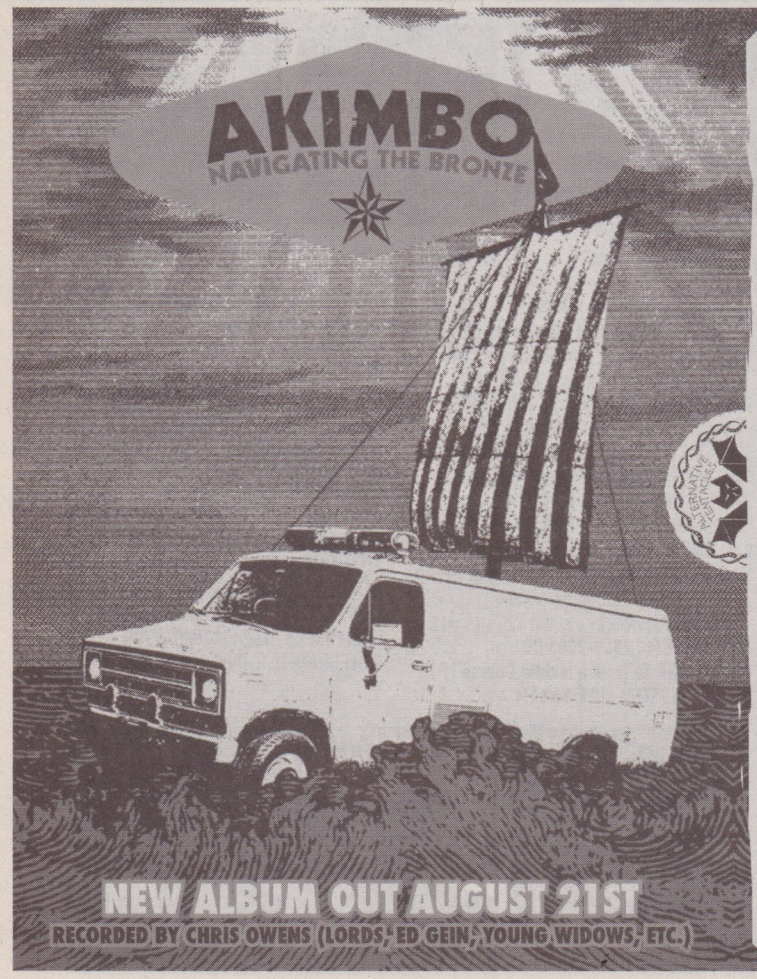


The Unit Breed - Lost Eyes. On tour in June and July

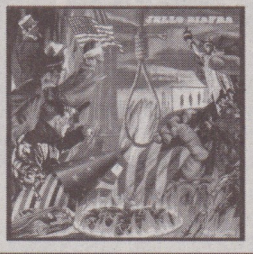
Trabant - Young, Reckless and Debonaire - on tour in August

Pink Black - s/t. Haunting indie pop from Reno.

www.newdisorder.com

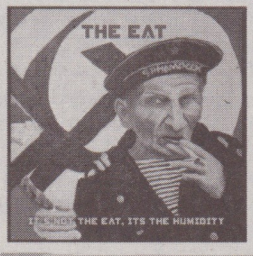


NEW ALBUM OUT AUGUST 21ST
RECORDED BY CHRIS OWENS (LORDS, ED GEIN, YOUNG WIDOWS, ETC.)



JELLO BIAFRA
In The Grip of Official Treason 3xCD
The mighty mouth of Biafra is back speaking truth to power and upsetting the order of the Bush regime. Mandatory listening for the conscientious punk politico.

GREG PALAST
Live From The Armed Madhouse CD
NY Times best-selling author and investigative journalist follows up his book tour with news on fixed elections, petro-dollar deals, and Iraq. Includes two remix contest music tracks.



THE EAT
It's Not The Eat, It's The Humidity 2xCD / 2xLP
Florida's Killed By Death legend unearth rare cassette and 7" tracks, plus a bonus disc of live material! A triumphant return of the "Reissues of Necessity" series."

COMING SEPT. 2007: ALL NEW ZOLAR X ALBUM – X MARKS THE SPOT

FOR A FREE MASSIVE CATALOG OF HARDCORE AND PUNK ROCK TITLES, BOOKS, MERCHANDISE AND MORE, WRITE TO
ALTERNATIVE TENTACLES RECORDS PO BOX 419092, SAN FRANCISCO, CA 94141
WWW.ALTERNATIVETENTACLES.COM

regardless, and I was definitely glad to see them!

May 3, Thursday. Howard Zinn Speaking in the Dark.

I woke up tired, remnants of yesterday clinging to me as stale smoke in my hair, groggy from too many glasses of beer, of sharing stories until last call and we all went home. The lack of sleep was worth it however, as last night I sat at an old battered wooden table with Tara, Lucho, Gretchen and Megan at my favorite dive bar, all crushed into a single booth, drinking something they call beer that tastes like piss, and life was good. Sometimes the best thing is in the world is old friends, together in the moment, laughing at life, spilling beer and mopping it up with Keno cards.

In the afternoon, I biked to Brookline, and caught Howard Zinn speaking at the Coolidge Corner Theatre for two dollars. I found myself in one of the front rows in the enormous space, looking up at the intricate gold painted Art Deco designs from the 30's, in awe that the event was not sold out. But then again, Zinn lives in the Boston area, and he speaks often enough that people are jaded, and the event was not well advertised. The only announcement I saw for the event was on the chalkboard sign outside of Brookline Booksmith, the independent bookstore that organized the event.

At the beginning of his talk Zinn asked the organizers to turn up the house lights, as he wanted to see the audience. As he said, laughing, "This is not a movie."

The organizers couldn't find the house lights, apparently, or decided to equal out the lighting by turning down the lights up front. The effect was ridiculous, as Zinn had to speak to a couple hundred of people almost in the dark! Despite rumors of his age affecting him, Zinn's voice was clear and strong, and his ideas and points were articulate and well constructed. I left feeling inspired and glad to have seen a man who has always told the truth about US history, even when it wasn't popular to expose the real stories of genocide, war, power, class, racism, slavery, and greed. Even more importantly, he uplifts the stories that have been buried, the history of women, men and children who have fought and organized against the state and the forces of oppression, the positive examples of the power of ordinary people who come together for change.

In his talk, Zinn countered criticism: "Isn't it wrong to teach kids about genocide? Why do you need to be so critical of the Founding Fathers? Shouldn't we be proud of our country?"

Zinn spoke about how even before the United States was founded, for three hundred years there was conflict in America between the colonists and the indigenous peoples, between bosses and workers, between slaves and owners. "We the People" as written in the Constitution has never meant for *all of the people.* "We the People" was written by 55 white, privileged, elite white men, speaking for their class.

He gave many good examples, and carried the audience along and even made us laugh at points, but ended on a serious note, again talking about the need for young people to understand history, *real history,* for their own defense. When George Bush, or any other President, speaks about going to war for the "national interest," we must ask, whose interest is at stake, really? Is it my interest to go to war, or the interest of the oil companies, the weapons manufactures, or the capitalists who stand to make a profit? Who benefits from war? The rhetoric of the "national interest" is a device to help convince people to do things, even when it goes against their own interests or even good sense.

I know MRR readers are beyond this kind of reasoning, but obviously millions of Americans have bought this myth, or there would be no soldiers going off to war.

Even in the American Revolution, George Washington had to send one of his Generals to recruit soldiers by force to build the first US army, and had to put down a rebellion amongst his own troops. The common soldier was starving, cold and hungry while officers wore warm uniforms, were paid well and ate good food. Did we read about that in history class while learning about the mighty crossing of the Potomac?

May 5, Saturday. Noam Chomsky and the Punks.

I packed up my video gear in a hurry, groggy from adventures with the punks the night before, the lack of sleep making life blurry. Luckily Chris was soon knocking on the door, looking for the bikes they left at the house last night after our impromptu bike gang had crossed through Allston. We piled the three bikes on top of all his construction tools in the back of his mini-van, I squeezed into the front seat with his girlfriend, and they gave me a ride to MIT. The cut and paste flyer I had folded in my back pocket read, "Noam Chomsky and Michael Albert in conversation with Amy Goodman, free event" and I definitely wanted to be there with camera in hand.

Through a maze of MIT hallways, following flyers with hand drawn arrows, I finally found the classroom, which turned out to be a large auditorium with a stage. I set up my tripod in the back, talked to the soundperson, and soon had a direct audio feed plugged into my camera's XLR adaptor, adjusting the gain, setting the white balance and trying to ignore the smell of stale Pabst that was clearly coming from my direction. The auditorium slowly filled up with hundreds of lefty types, and the event started.

Noam has aged, but he was clear and direct in his speech, if not terribly exciting. Unfortunately, the whole event was not terribly exciting or inspiring, and maybe that was the best answer to Michael Albert's question he attempts to address in his new book. He kept asking, "Why aren't more Americans interested in the radical left? How has the radical left failed to make more of a change and effectively organize people?"

There we were, hidden away in a room in a prestigious university, on a beautiful Saturday afternoon, and it was boring as hell. Case in point.

The upside for me was that I got to meet other Boston Indy media folks after the event, and walked with Jonathan and crew to Harvard Square, talking about their different projects and things in the works.

I also got to see Amy Goodman again, host of *Democracy Now!*, perhaps the most truthful and important news television show in the US right now. *Democracy Now!* is distributed through satellite on the Free Speech TV channel, as it's not something the major networks would ever show. If there is a cable access station in your city, they might already be playing *DN* through the satellite link, as it is already playing in over 500 stations around the country, part of one of the largest independent media collaborations in the US. If not, you should ask your local station to do so. The show is also available on the web, www.democracynow.org.

Later that day I found myself once again with the punks, at a show in a dark and dusty basement on Franklin Street. I was right at home and the show was a total blast! It was great to see so many punks, friends and a fun atmosphere.

The cops showed up, complained, walked around and then left. I think we all went inside for awhile, but an hour later the show went on. Fuck the pigs.

At this Very Moment, I have to Write the End Notes.

As usual, I have to turn this in without telling the whole story, and leaving out entire episodes, such as the impromptu punk gang with Chris, Gro and two other women, talking with Jen in the basement about the politics of sex in the punk scene, catching up with Brendon and his sexy bike, walking around Boston with Lucho on May Day and leaving my tripod at his house after carrying it around for hours, and trying to explain what it feels like to come back to a place you know so well, but has been changing in its own way ever since you left.

My column has been feeling rather lame these past few months, and I apologize for that. I have been caught up in the days, and not giving myself enough time to write. One funny thing is that I did surprise lots of people with my April Fool's column, imagine that! I mean c'mon, did you really think I would tell the punks to fuck off and join a Christian cult? Pretty funny. Don't believe everything you read, eh? Also, I pledge *not* to write about future plans again, as the Outraged tour fell through only a couple of days after I turned in my column, so that was a trick on me! Remember, even when a journalist believes what she's writing, she could be ridiculously wrong. Be suspect of all media and history!

If you have suggestions for future columns or want to drop me a line while I'm on the road, email e_bitch crew@yahoo.com.

Hello to all the Bay Area punks, Andy the parrot, and the Bound Together Wednesday shift. Thanks to all the Boston punks for being awesome, and to the European crew, see you soon! Much love and solidarity, Erika

I believe...that this war is lost," said Senate Majority Leader Harry Reid. Obviously he's right (and overdue). Amend that: he *was* right. Within 24 hours Democrats were backpedaling, stampeded by the usual onslaught of scorn and pseudo-patriotic outrage from Fox-fed GOP dead-enders.

"What Harry Reid is saying is that *this* war is lost...*The* war is not lost," Democratic Senator Charles Schumer clarified, less than brilliantly.

A letter to the editor of a small paper in Maryland encapsulated the hawks' strident anti-defeatism. "Reid should be asked to resign his position as majority leader and also as senator," wrote one Al Eisner. "Such disgraceful and defeatist comments represent a total abandonment of our brave troops fighting the war against terror and will only embolden the enemy." Don't speak of ill of the dead, or of their doomed cause! The enemy, meanwhile, has already booked the banquet hall for next year's victory celebration.

We haven't just lost in Iraq. For a lot of the same reasons, the US war against Afghanistan was doomed before it began.

"No one in the Administration has ever said what victory would actually look like [in Iraq]," neoconservative pundit Shelby Steele claimed on *The Wall Street Journal*'s hawkish editorial page. "Without a description of victory, a war has no goal." On the other hand, a war without a purpose can't be lost.

The trouble is, Bush *did* define what victory in Iraq would look like. By Bush's standards, we lost.

"[Iraq] possesses and produces chemical and biological weapons," he told a crowd in Cincinnati four months before the war. "It is seeking nuclear weapons...If we know Saddam Hussein has dangerous weapons today—and we do [sic]—does it make any sense for the world to wait to confront him as he grows even stronger and develops even more dangerous weapons?"

If the US invasion force had found stockpiles of biological, chemical or nuclear weapons in Iraq, we could have claimed victory. Although critics would have remained disgusted with the sleazy origins of this roll-the-dice war, we would have been forced to concede that Bush had validated his policy of preemption.

If throngs of grateful Iraqis had greeted our troops as liberators (the staged psy-ops downing of the Saddam statue by US marines and 150 of Ahmed Chalabi's goons doesn't count), the war would have ended in a victory, albeit not the one we were promised.

By late 2003 it had become clear that neither of Bush's war aims would be achieved. Iraq was, by definition, lost. Only one option remained to slap a good face on a debacle that had already killed several hundred thousand Iraqis: take credit for getting rid of Saddam and get out.

"The United States has removed a tyrant it helped to install and maintained in power for decades," Bush would have said, had I written his "Mission Accomplished" speech. "Now we will withdraw our forces and allow the sovereign and free people of Iraq to build their future without foreign interference. We ask nothing for ourselves, but we stand ready to help them—no matter what form of government they ultimately choose—if they ask. We offer our deepest apologies and our best wishes."

The US-run show trial of Saddam, his despicable tribal-led lynching, and Halliburton-led war profiteering destroyed our chances for even this consolation-prize finale.

Our war aims for Afghanistan, now forgotten, were clearly defined in 2001. We wanted to capture or kill Osama bin Laden and depose the Taliban, depriving Al Qaeda of its base of operations. In fairness, both goals were unachievable. Al Qaeda's base of operations was in an entirely different country—Pakistan—as was its elusive leader.

Not that it gives much comfort to the 3,600 American soldiers who have been killed or the 27,000 who have been wounded, but our wars against Afghanistan and Iraq never stood a chance. Throughout the bloody history of the 20th century, no nation has been successfully invaded—every occupier ultimately withdrew.

Adding to the historically daunting odds against success were a war plan drawn up by an Administration so inept that it couldn't react to a hurricane during hurricane season, and an army whose strategy and tactics were diametrically opposed to those required for counterinsurgency operations.

No one wants to fault the troops for the failures in Afghanistan and Iraq. But in truth, the military—from the lowliest private to General Tommy Franks—has to bear much of the responsibility.

If, as neoconservatives allege, WMDs were smuggled across Iraq's borders (most likely to Syria) during the initial chaotic weeks of the war, the evidence that could have validated the war was lost due to the military's failure to secure the borders. Iraqis who would otherwise have thanked US troops for freeing them from Saddam's tyranny were greeted by hostility and violence.

"Iraqis passed us on the road slowly and patiently," wrote Tony Lagouranis in his new book *Fear Up Harsh: An Army Interrogator's Dark Journey Through Iraq*: "We kept our guns trained on them as they

moved through. This was our first close-up look at these people, and it was not a friendly exchange. Their stares were full of wonder at why they were under our guns, mixed in with a bit of disgust at our over-reactions."

After the Baathist regime fell, the army's job was to provide soldier-policemen to maintain order. But, writes Lagouranis: "Force protection was our number-one priority. Everywhere I went, Americans were hunkered down and on alert, quick to point a gun at an Iraqi, quick to use it. Our primary preoccupation was not with rebuilding the country, but with keeping danger at bay; not with providing security for Iraqis, but with making sure that we were safe inside our bubble." Iraq needed cops. It got trigger-happy suburbanites.

It doesn't matter that most soldiers didn't participate in an atrocity. After a single soldier did, just once, the battle for hearts and minds was irreparably lost.

And it wasn't just one bad apple. Alberto Gonzales constructed a legal justification for torture. Donald Rumsfeld signaled the troops that it was OK. But no one forced hundreds of sadists at Abu Ghraib or Bagram or Guantánamo to sodomize and murder countless innocent detainees. They did it by choice, while thousands of other soldiers stood by and watched.

Harry Reid should stand by his statement: the war *is* lost. Winning isn't on the table in Iraq. Neither is damage control. Genocide and civil war, and perhaps balkanization into smaller ethnic-enclave states, will almost certainly tear Iraq apart—with or without a US troop presence.
In Afghanistan and Iraq, defeatism is a synonym for realism.

New Book: *Silk Road To Ruin: Is Central Asia The New Middle East?*(NBM Publishing, 304 pp., price $22.95), is out now. You can get the book at any bookstore or comics shop, or on the Internet, or order a signed copy by mailing $30 to the above address (include your mailing address and how you'd like it signed).
Silk Road To Ruin is a comprehensive primer on the political powderkeg of Central Asia—Turkmenistan, Uzbekistan, Kyrgyzstan, Kazakhstan, Tajikistan and Xinjiang in Western China—that will soon make the current war in Iraq look like Dick Cheney's proverbial "cakewalk." It includes 100 pages of graphic novella accounts of my trips to the 'Stans, photos and maps of the region, and in-depth essays explaining everything from oil pipeline politics to buzkashi, the craziest and most dangerous sport currently played by the human race.

Contact: chet@rall.com

The freeway in Oakland blew up a week or so ago. Before you start having terrorist nightmares (or fantasies as the case may be), let me rephrase that. A truck carrying a bunch of gasoline managed to catch on fire and the flames were so hot that the freeway overpass above it melted and collapsed.

Every time I drive to work now I get to see a huge chunk of this freeway overpass that's completely missing, just waiting for some ingrate to attempt some ridiculous stunt when no one is looking. Not that I've thought about it.

The situation has caused some pretty massive gridlock and transportation problems throughout the Bay Area. I can't really say the traffic has caused me many problems, but in a city where the traffic is already some of the worst in the country, it makes a good case for further innovation and resources in the area of public transportation, which is becoming more and more essential as our cities continue to swell. If not addressed soon, the situation in the Bay Area will become utterly dire within five years, no doubt.

But my main point, as this is not a political column, is that trucks blowing up and melting freeways is pretty fucking metal, hehe he ehehehe he.

Leading the pack in this month's releases is the new full length from Sweden's Watain. Titled *Sworn To The Dark*, (eerily similar to the Morbid Angel tune "Sworn To The Black"—perhaps an homage?) it's the bands third full-length release and first for the Season of Mist label (Ajna, in the States). With the step up to a bigger label, there's naturally been cries of sell-out coming from the underground police. And indeed, *Sworn To The Dark* is easily the most polished, accessible Watain record yet.

Watain spent time a year or so ago touring with the reformed Dissection, the band from which they clearly take their biggest influence. It seemed almost prophetic when Dissection completed the tour for their *Reinkaos* comeback record, and shortly thereafter frontman and songwriter Jon Nodtveit committed suicide in what was clearly a ritual act. Dissection's *Reinkaos*, while a solid return to the scene, was largely viewed as lackluster when compared to their previous two albums, both genre-defining masterpieces.

Meanwhile, Watain has sort of picked up the slack and stepped into Dissection's shoes, essentially filling the void. *Sworn To The Dark* is a much closer approximation of what most people were probably hoping Dissection would come back with. Not as overtly melodic and technical as much Dissection material, the darker aspects of the band as well as the ability to write amazing hooks and memorable tunes are all there.

Compared to their previous albums, *Casus Luciferi* and *Rabid Deaths Curse*, *Sworn To The Dark* is clearly tailored for the live environment in which Watain seems to now thrive. And it's that aspect that probably has the "true" underground complaining. Bedroom black metal has become the norm and people forget that great bands write great songs for the live environment (despite what the prophet Fenriz commands). Watain has already been on the road supporting this record in Europe opening for the mighty Kreator and Celtic Frost, and by the time this column hits will have done their first stateside shows with Angelcorpse and Nachtmystium.

The album leads with "Legions Of The Black Light," an eight-minute epic that begins with a riff straight out of the Dissection handbook, and by the second riff the song is a complete headbanger that will have live audiences freaking out before heading into the fist-pumping chorus. The song is a perfect opener and easily a highlight of the record. Other highlights include "The Light That Burns The Sun" and the album's anthemic title track.

If there were one complaint to be made about this ripper, it's that at nearly 58 minutes, it's a bit too long. Single LP length would have been more appropriate and helped all the material sink in, rather than particular songs.

Nonetheless, ever since Dissection was put to sleep because of Nodtveit's original murder arrest, the scene seems to have been looking for a successor to the throne they left empty. Watain is probably as close as we'll ever get, and they carry the torch with pride. This will probably go down as the best black metal album of 2007 (sorry Mayhem fans). Seek out the 2xLP version if you can—it's a killer gatefold with tons of original artwork, a huge poster, and a nice,

thick booklet.

As announced in last month's column, the mighty Angelcorpse has reformed after a lengthy vacation and recorded a new record, *Of Lucifer And Lightning*. It's great to see these heralds of the apocalypse back in action after so long, pillaging with unclean desire, and bringing the aggression back to the live environment where they achieve the height of their destructive abilities.

Of Lucifer & Lightning is nine tracks of the textbook early Morbid Angel pumped through the Panzer Division style that Angelcorpse is well-known for. After the "Credo Decimatus" intro, the bands storms into "Antichrist Vanguard" with a chaotic but clearly controlled lead riff and devastating double-bass flailing from original drummer John Longstreth.

From there, on through tracks like "Hexensabbat" and "Saints Of Blasphemy," it's a non-stop storm of steel and iron. The band still has the effect on the listener of an army plowing forward at top speed leaving nothing but scorched earth in its wake.

Of Lucifer And Lightning is not the best Angelcorpse album. The songs, while chalked full of anger and aggression, do not have the same catchy hooks and songcraft of older classics like *Sons Of Vengeance, Wolflust*, or *Phallelujah*. The production feels murkier at times as well. For a band who hasn't released an album of new material since 2000 or so, however, *Of Lucifer And Lightning* stands as a fine return to form and hopefully an indication of what's to come from the reformed death metal masters.

I was ecstatic to receive all the material ever recorded by Disrupt spread out over two releases, a re-release of the classic Unrest album, and a collection of everything else cleverly titled *The Rest*.

The Rest is a 2xCD collection of all the splits Disrupt recorded with bands like Warcollapse, Taste of Fear, and Destroy, plus comp tracks and an unreleased track. The second disc collects the extra raw 1988 demo, a rehearsal from 1990, and live tracks from 1992. All in all, *The Rest* has 78 tracks of late 80's, early 90's crustgrind devastation (arguably the best time period for that style).

Also included in the well-designed booklet are a ton of lyrics, which were a vitally important part of the Disrupt experience, espousing their clearly pro-Animal Liberation viewpoint among a variety of other topics like white power and the futility of the corporate lifestyle. Lots of photos, record covers and flyers included as well.

The Unrest reissue is, music-wise, identical to the original CD version, which had both the Unrest LP and the Deprived EP together on one disc. The album still stands up today as well as it did back in 1994. Sure, bands in both the grind and crust genres have come a long way in terms of extremeness and creativity since Unrest came out, but these deluxe reissues prove there's still plenty of interest in bands who helped pave the way for today's scene.

731 is a devastating grind four-piece from Australia that features members of doom titans Whitehorse among its ranks. The CD I received is called *Live On PBS 106.7 FM 06.12.2006*. Seven sharp blasts in just under thirteen minutes recorded live to radio. The live recording gives that extra rawness that sometimes is lacking on modern grind recordings, which often end up sounding too clinical and clean. This is messy grind played with a nice mixture of superfast and crushing mid-paced tempos. Not sure of the availability on this CD, but a couple of these tracks will appear re-recorded on their upcoming split 12-inch with California Love. Keep an ear out for these dudes. Bonus points for the excellently titled *Record Collector Dissector*. Email: grind731@hotmail.com for more info.

With the immense popularity of both High On Fire and OM and the now-legendary status of Sleep, it was only a matter of time before Asbestosdeath had their material re-released (something I've been wanting to do myself for years).

A quick history for those out of the loop: Asbestosdeath was basically an early incarnation of San Jose's Sleep that included all three members of Sleep, Matt Pike, Chris Hakius and Al Cisneros, and also Tom Choi on guitar. The band had two releases—one an EP on Profane Existence and another self-released.

The four total songs on Dejection/Unclean total about 20 minutes in length and are basically early versions of material that would later by re-recorded for Sleep's crushing *Volume I* release. Clearly inspired by Melvins and of course Black Sabbath, these tunes display a bit more aggression and anger, particularly in the vocal department, then Sleep later become known for. Recommended for those interested in hearing Sleep in its rawest, earliest incarnation. Released by Southern Lord who will release the next record by OM (Sleep's rhythm section).

Crucial Blast has released the debut album by France's Year Of No Light, simply titled *Nord*. The genre is classified as "brutal shoegazer" and while I have to admit that's an accurate description here, I also have to admit that I'm a bit biased, as I cannot seem to get past my disdain for this shoegazer style of music's invasion of the metal scene. It seems akin to emo wrapping its clutches around every facet of current rock music.

Fans of bands like Jesu (whose wretched new album *Conqueror* would seem a point of reference here), Mouth of the Architect and Explosions In The Sky, of which I am not one, will probably find much to like here. Lots of drifting, epic, sentimental, shed-a-subtle-tear riffs and songs that pass the eight-minute mark. The second track (the French title of which is much too long for me to attempt typing out) does bring a bit of aggression into the proceedings in the way Isis creates their ever-decreasing huge heavy parts, but those moments come too infrequently for my thrashin' blood.

Indeed, many of you will find a lot to like on *Nord*, as it's no doubt a quality record in a very modern context, just not to my particular taste. As good as any band playing this frustrating style of "metal." Maybe I'm too impatient, but then again I had no problem getting through Crucial Blast's epic, brilliant *Monarch* 2xCD…

For a *real*, shed-a-*ton*-of-tears record, the new album by England's Warning, called *Watching From A Distance*, is essential. Holy shit, is this album a downer. If some bands want to spend time gazing at their shoes, this band want to gaze into the abyss of failed relationships. I know what you're thinking—music about failed relationships equals emo bullshit. No way—this is true classic doom in the vein of Solitude Aeternus or Candlemass, with an equal dose of My Dying Bride and early Anathema-style acquiescence.

It's a fine line to walk between truly sad music and stuff that borders on cheesy balladry, but Warning balances it with ease. And these guys ain't 17-year-olds singing about high school love; these are older dudes who've been in the long-term trenches and probably fucked it all up. A clear St. Vitus vibe mixed in there as well. Stunning. Put your razors away upon pressing play. Released by the Miskatonic Foundation label.

A pleasant surprise came in the form of a band called A Second From The Surface with their new CD *The Streets Have Eyes* released by the This Dark Reign label. This band plays a not overly technical form of modern grind metal with fairly catchy riffs and high monotone shouted vocals, mixed with occasional lows. A song like "Fleeting

Swarm" mixes in some moments of melody, but without letting up on the gas enough to make it sound wimpy. There's enough variety here to keep things interesting through the 10 tracks, which last just under 20 minutes—the ideal length for this sort of record. Not sure if there's a vinyl release of this, but it would seem appropriate.

I've got to say thanks to everyone who has been sending in music. I want to reiterate that smaller label releases will be given the priority in this column. There's a million magazines and writers covering Dimmu Borgir and Cannibal Corpse, etc., etc., already and not enough metal mags give enough attention to the smaller stuff. That's what this column is supposed to be for, so I need your stuff, small labels! I realize your budget for mailouts is small—I run a small label myself and can't afford to send out many free copies either—but you have a much better chance of getting some word space here then in the usual glossy rags, not to mention a pretty different but no-less-interested readership. Hell, I'm fine if you want to get me your album digitally if that's easier, I don't necessarily have to have a hard copy (just don't email it to me, I need to download it from you somehow).

Send whatever: LP, CD, Tape, to Don't Try, 2340 Powell Street, #117, Emeryville, CA 94608 USA.
donttry@20buckspin.com.
Until next time…WE ARE A BLAZE IN THE NORTHERN SKY, THE NEXT THOUSAND YEARS ARE OURS!

"Is it your intestines?" asks Evan, my bass player, as we make our way out to New Jersey for yet another funeral.

They'd been fucked up since I started get sick from the whole 9/11 mess.

"Naw," I tell him as I feel my fever start to shoot up, "but close."

Evan nods his head, knowingly.

He's been on tour with me enough times with Furious George to know.

About it.

The thing near the intestines.

That can feel a hundred times worse.

*

The light is so bright that I feel like I am being interrogated by the nazis or something. I imagine the conversation to go something like "So, Jew, we know there are others like you, others who are involved in your underground movement. We want their names."

Of course I would refuse to talk.

"You'll never get anything out of me, nazi swine. You'll have to kill me first," I'd say.

"Kill you? That'd be too good for you. No. We have something better planned."

I'd tell them that nothing, nothing they could do to me would make me talk. Make me give up my friends, or the movement.

Then the nazi would speak again.

"Hans, take Mr. Tabb here to Florida."

I'd scream, "No, not Florida. Evan, he's in the movement. Ryan, him too. Tim, he has a magazine, go after him. Please, just don't take me to Florida!"

But the light wasn't a truth device from the Gestapo. It was an operating room light used in surgery.

And I was the patient.

Laying on a cold white table with my urologist, Dr. Reckler, standing in front of me.

"Well, George, like I told you before, this examination won't really hurt all that much."

I tell him good, I really don't enjoy pain too much. Especially when it is my own.

He goes on to explain that this is a relatively simple procedure, and should be over within a half-hour. He also tells me that some patients are put under a general for this, but seeing as I am a strong young man, I should have no problem.

I tell him that I am a strong young man, and as long as he is not sending me south of Georgia, I'll be just fine. He just looks at me.

"So, George," the doctor explains, "this procedure is called a Cystostopy. What I am going to do is basically insert this tube here into your urethra. Then we will have a look around through the microscope lens on the end of the tube, and see how you are doing inside."

I tell him that that is no problem.

I don't know what the hell he is talking about. "How are you going to get into my urethra?" I ask him.

I don't even know what a urethra is.

I had thought it was that black woman who sang "Respect" in the Blues Brothers movie.

"Oh," explains the doctor, "that is simple, we shall just enter through the tip of your penis."

"My what?" I yell.

"Your penis, through the hole in it, I'll insert the tube, travel through your urethra, have a look at your testicles, your oversized prostate, and your kidneys."

I almost faint.

Then I ask him to see the tube.

"You don't really want to see it, it doesn't matter. It is just a simple ridged steel tube with a periscope-type device on the end."

"Lemme see it," I exclaim. If someone is gonna stick something inside my dick, I wanna know what it looks like. "OK," says Dr. Reckler, "Nurse, hand me the scope." The sweet-looking blonde nurse opens a folded sheet on the O.R. table and hands the doctor the scope.

"Hold it up, I can't see it," I say to Dr. Reckler. "You sure you wanna see this?" he says.

"Yes," I say, getting impatient. The doctor holds up the scope. It does have a periscope end on it. About the diameter of a diaphragm.

Then I look at the tube part.

It is steel.

And has the width of, oh, I'd say a pencil. Or a Sharpie.

I calmly say to Dr. Reckler, "Sorry, there is no way that is going inside of me. Have a nice day," and I start to get up off the table.

He pushes me back down. "It's not that bad," he says to me. But it is.

*

Dr Reckler tells me to relax, and I finally say that I will try.

Try.

Dr. Reckler then explains to me that he is now going to remove my sweat pants, as he take off my sneakers.

I figure it is OK.

He is a doctor. Ya seen one schlong, ya seen 'em all. And besides, it was just us two guys and one nurse in the room.

She has probably seen lots of schlongs. I bet close up, even.

And so what if the doctor was gonna touch it and stuff, I mean, he did that all day long. That was his job.

I just hoped that I didn't get excited or anything. I mean, what would the nurse think. The doctor touching me, and me getting a woody or something. Two guys, together. I didn't wanna think about it.

So the doctor removes my sweats and, well, my penis is now out for him and the nurse to see.

He doesn't seem to really notice it, but I see the nurse looking at it. Then she looks

at me.

And smiles.

I don't think I am gonna like this.

Then Dr. Reckler says, "George, you don't mind if I have a few residents come in and watch this procedure, do you?"

Before I can object, four girl residents enter the Operating Room. And they are all cute. And they see me laying on the table. With my pants off. And my dick hanging out. And they all look at it. And suddenly I begin to think of all these girls and me.

I try not to.

But I do.

I think of them all over me, and suddenly I feel something begin to move down there.

And the doctor isn't touching it yet. I try to think of other things. Baseball, Nintendo, The Son Of The King Of Punk Rock, Beer, My Grandmother, The Band That Can Not Be Mentioned, etc.

But none of it works.

All my blood is rushing south. I look into the faces of the residents and the nurse.

They all smile at me. Finally, the blonde nurse takes my hand and tells me it is "OK." She says that it is normal.

I feel like dying.

*

"Let the procedure begin," says Dr. Reckler as he takes out the long tube and makes his way toward my now half-erect penis.

But before he does anything, he says, "listen, George, first we are going to flood your bladder, then empty it. Just to make sure nothing is up there. This won't hurt."

Then he takes a tube, puts it into the tip of my penis, which hurts like hell, and somehow starts to pump fluid into me. I feel like I am pissing in reverse. I wince in pain.

The nurse holds my hand tighter and tells me it will be OK. Then, I feel my bladder so full, I feel as if it is going to burst.

Dr. Reckler than says, "OK, George, now I am going to empty it," and he does.

Some how he uses this vacuum-cleaner type thing and I feel myself pissing all over the place. Actually I am pissing into a tube, I hope, but somehow I feel as if it is going all over everything. I again squeeze the nurse's hand. I then look up at all the residents. Some are taking notes, and others are just staring at my wingdoodle.

Wonderful.

"Now we are going to cover your penis with Iodine," says Dr. Reckler.

He takes out a bottle of this yellow fluid and a brush, and literally paints my dick yellow. He covers the whole thing, and I figure this guy is a good painter. Shit, maybe he chose the wrong profession. This guy could be the next Rembrandt or something. When he is done, I look down and can't believe that that penis is attached to me.

But the fun is just about to begin.

"And now, George, we are gonna take a look inside of you," explains the good doctor, and takes out the long metal tube with the periscope thing on the end. He grabs my penis and starts to insert it in the little hole.

Then my penis does something it has never, ever done before. I mean, my penis has done lots of tricks, most of them very enjoyable, but this trick, well, it never did this.

It shrinks up.

I don't mean it gets a little bit smaller.

I don't even mean it gets a lot bit smaller.

I mean it shrinks up as in *Honey, I Shrunk The Penis* small.

It gets so small that GG Allin looked like John Holmes compared to me. And not only does it shrink, it retreats.

In fear.

It looks like a turtle trying to hide in its shell. The tip of my penis, well, my whole penis, trys to hide behind my balls. I can't believe it. I look at it in shock. As do all the residents and even my friend, the nurse, who is holding my hand. My penis is now the size of one of those little green turtles ya buy, that when ya get bored of, ya flush down the toilet.

Hell.

"That is totally normal," says Dr. Reckler more to the residents and nurse than to me.

No one says anything.

I begin to wonder if it will now stay this size forever, and if I'll ever be able to take a shower in public again. But I lose that thought right away as the tube starts to make its way down my penis.

I scream.

Dr. Reckler says that I am a tough young man, and this really isn't so bad. I tell him let me stick a fucking baseball bat up his ass, then tell me that.

He comments that maybe he should have drugged my mouth. I apologize for being so rude.

As the doctor is making his way down my penis, he is peering through the periscope. After he moves every few centimeters, he asks if it hurts. As tears roll from my eyes, I just nod my head.

Then he stops.

"OK, George, this is a tricky part. We are going to have to make a sharp left. I sometimes refer to this part of the procedure as taking Dead Man's Curve."

The nurse squeezes my hand. I can't see the residents because of all the tears in my eyes. The tube starts to move again and suddenly I feel a pain so sharp that when Freddy Kruger or Jason stick those knives up my ass which is what if feels like to have a prostate attack, well, that feels like a the best massage in the world compared to this.

I mean this, this fucking hurts.

In my mind, all I can see is Satan giving me oral sex, and sticking his forked tongue up there. I start yelling, "Oh God, Oh God," over and over. It seems religion has struck me again. First from drinking too much, then from the Devil's blowjob.

Finally Dr. Reckler makes it past Dead Man's Curve, and tells me he is now looking at my prostate.

I ask him through moans and groans if it looks like Flipper.

"Purpose, Prostate, I get it he said."

I wince.

He then tells me my prostate is enlarged, and that he'll give me some medication for that. But now he is going to have to make his way up toward my bladder and kidneys. The nurse squeezes my hand hard, and as the tube starts to move again, more tears come to my eyes.

I looked at the residents through Niagara Falls, and see the pain in their eyes. I guess they feel bad for me. I mean, they don't have penises, at least I hope not, yet they feel my pain. I sort fall in love with all of them.

At my bladder the doctor stops to have a look around. I ask him if he saw any enemy subs, and he sort of giggles, and makes some comment again about maybe should have put me under a general.

After he leaves my bladder, he goes up to my kidneys and stops. He has run out of tube. Now the periscope is flush up against my pecker.

My penis looks like a nail.

"Are you done yet?" I ask the doctor.

"Almost," he says. He peers in there a little longer and finally says he has seen all he had to see. I let out the breath I have been holding for the last thirty seconds.

So, I figure, well, I'm glad he's done. The tears stop flowing from my eyes, and I actually see the nurse smile at me.

I have time to take a good look at her. She is about twenty-two, and if I didn't already have a girlfriend, I would definitely ask her out. Even if she has seen my

penis the size of my pinkie. I mean, she saw it the other way too.

But Dr. Reckler stops that thought.

"OK, George, it is now time to take the tube out," says the doctor.

"Phew," I say.

"I didn't tell you this before, because I didn't want to panic you," says the doctor, "but this is going to hurt a lot more than when I went in."

"Why?" I yell, seized with fear.

"Because we may actually tear some of the lining of your urethra, but don't worry, you'll recover. You may urinate blood for a couple of days, and it may burn for a few weeks, but you'll be fine. And if you see some red when you ejaculate, don't worry about it. That is quite normal," explains Dr. Reckler.

As he begins to remove the tube I feel extreme pain for about two seconds.

Then I see lots of shadows and light. And many, many colors. I also start to drool.

Then I pass out.

Take my life, Please.

Endnotes:

1. www.georgetabb.com

2. Good CDs I got this month include a disk from Danzig of all his unreleased stuff called *The Lost Tracks Of Danzig*. What else? This one tune, "Satan's Crucifixion," well, it hellishly rocks. As do many others. Like "Bound By Blood," "I Know Your Lie," and my favorite, "Driving with Judd Hirsch." Oops, sorry, that's from the Danza album.

3. *A Fistful Of Rock 'N' Roll - Volume 13 Part 1* is a CD I got with the new issue of *Carbon 14* magazine. Wow! Great bands, great zine, naked ladies and loud guitars. You can't go wrong here. And it's great to hear "Angel Rot" again!

4. I don't know if I mentioned this before, but I got the new Holly Ramos CD called *Racehorse*. It's good mature punk rock and great songwriting. Plus, Holly is an old friend, and she helped *start* the hardcore movement. So there.

5. The new *Mass Movement Magazine* rocks. As does my friend Tim, who runs it. Look for a re-release of his book *Compression*, out now!

6. In video games, I got some damn great ones, and some damn fucking bad ones. Oi Vey! In the "great" department, there's *Crackdown* for the Xbox 360. You play a superhero dude and blow the shit out of bad guys. Rock on! Also, in the same vein is *Earth Defense Force: 2017*. Holy crap if this isn't the best arcade shooter I've played in twenty years. It's like a bad Japanese monster movie, complete with bad dialogue and crumbling buildings. Shooting giant ants, spiders, and flying saucers never gets old. Neither does going after giant robots. And the graphics are fucking great! Yee haw!

7. For the PSP (PlayStation Portable) I've been rocking out with EA's *Burnout: Dominator*. Besides racing real fast and killing your opponents, just the title "Dominator" rules. 'Cause it's like a Dwarves song! Also I've been heavy into *Medal Of Honor* for the PSP. Deathmatches with my brother online all the time. If you got it, come find me on the damn thing. I'm furygeo. *Metal Slug Anthology* for the PSP is fun as well. As is this silly title called *Pocket Pool* where you get chicks to take off their clothes. So dumb it's fun. Also, check out *Guitar Hero 2* for The Xbox 360, if you haven't done it for the PlayStation 2 already. The game is fun, although if you play real guitar, you may find it hard. Then again, that could just be me. Every other guitar player I know loves it. Me, it seems out of rhythm. It's probably just me. Fuck.

8. While Konami's *Greatest Arcade Hits* for the Nintendo DS isn't really all that great, it sure brings back great memories or mammaries at the mall. Milk me.

Then We Went Down to Coney Island...

A few years ago, I had an idea that I'd start a Ramones tour of New York City, where out of town punkers would come along with me as I took them to all of the major points of interest for the Ramones fan. You know, CBGBs, 53rd and 3rd, a stop on 2nd Avenue for some (tofu) chicken vindaloo, Rockaway Beach. Despite how good this idea sounded, it is probably a bit more ambitious than any vacationing punker (or this underachieving tour guide) could accomplish, and I realized early on that going to all of these places in one day would be just about impossible, or at least vaguely unpleasant. So I kind of gave up on the idea though I still talk about it, and I still mean to do a map someday, or maybe in a zine? And, if anyone asks me in the meanwhile, I figure I'll just direct them to Coney Island anyway, 'cause that's where they really wanna go, and now that I am back to being a New Yorker I can ride the rickety rides and drink whiskey on the beach along with them. Ramones fan or otherwise, come summer in New York, there is probably no better place to be.

There is plenty about Coney Island that I don't know, but I have picked up a few things about (if not a lot of interest in) the place in the countless hours I've spent there—"the playground of the world"—over the years. Despite its name, Coney Island is not actually an island, but a peninsula on the south coast of Brooklyn, and that peninsula contains a number of discrete, residential neighborhoods along with the more well-known amusement park area and boardwalk. Walk around there, and you'll hit duplexes, retail stores, and high-rises. Walk some more and you'll find what people talk about—the Cyclone, the best photobooths in New York, the hot dogs, the next-level funnel cakes, the splintering boardwalk, the drunk kids on the beach, and scores of families all looking for the same thing—a few hours in the sun before climbing up the subway stairs to take the train back home. Walk still more, and you'll see some of the dubious changes the area has already taken in the last few years—the baseball stadium, the first condos, increasing corporatization, and all of the ominous portends of more of these developments to come.

...On the Coaster and Around Again.

Coney Island has existed in some form or other as a place of leisure and recreation since the mid-1800s. Of course, those early years saw the neighborhoods along the Brooklyn coast as quiet, seaside towns rather than what they would become some years later; between about 1880 and World War II was the height of Coney Island amusement (with Luna Park, the Dreamland, and Steeplechase Park), and those years saw tens of millions of immigrants, young people, and other New Yorkers of modest means flocking to the area for the increasingly famous rides and ubiquitous junk food fare. This is probably when a lot of the lore of Coney Island was created—the place turns up a lot in pop culture of the time, and a lot of today's Coney Island experience is ripe with nostalgia for this lost era. The Great Depression brought about the decline of this so-called golden age and gave way to the "Nickel Empire" era—five cent hot dogs, five cent subway rides, weird, decadent amusement fare, and a time when every kind of New Yorker could take their

families, lovers, and friends to see crazy shit significantly darker than that which DisneyCorp would be selling to Americans some years later. Still more ebbs and flows gets us to our present day, when "big name" events like the Mermaid Parade draw tons of tanned visitors looking for a good freak show, but more significantly, every warm day and night of the year sees all manner of wingnuts, tourists, criminals, punkers, normals, soccer moms, and children drawn in by Coney's ramshackle charm.

And No One's Gonna Tear Us Apart...

I haven't been to Coney Island yet this year, but I made sure to go last summer when I was in New York for a few days. After spending most of the sticky August night making dumb jokes and loafing around central Brooklyn, some old friends and I decided to make our way down to Coney for a party we had peripherally heard about. An hour or so later, we were there, drinking beer and enjoying the fact that the Tupac & Biggie ride was the one open latest, though I don't remember now if we actually got it together to ride it that night. Some of us went swimming, some of us found dark corners of the beach for some friendly making out, some of us buried others in the sand, and all of us enjoyed all of the usual summer time-wasters of listening to punk rock, drinking warm alcohol, and talking shit.

The night stands out 'cause it was the one night I've spent at Coney Island since I moved away from New York three summers ago, but also because I've been thinking about the place a lot lately. The word is that Coney Island is teetering on the verge of being dismantled, a great deal of it having been bought up by a typically land-thirsty developer ("Thor Equities," headed up by CEO and local boy Joseph Sitt), looking to privatize much of the beach and build still more condos for yuppies trying to get in to another "up-and-coming" New York neighborhood while the getting is good. Supposedly, a lot of the plans are fairly up in the air, and there is wildly divergent speculation about what is actually going to happen to Coney. Those in the know claim that about two-thirds of the amusement area will be razed by the time fall rolls around, but definitive plans have not yet emerged. The place has changed so much in the past hundred and fifty years that it'd be a fool's dream to imagine it staying the same as it was when I was eight or ten, though hopeful residents (many of whom have seen different development schemes happily go up in smoke over the years) say that Coney will continue maintain its off-kilter charisma no matter how much Sitt threatens to make it over. Seems hard to believe though, since amid "Save Coney Island" protests (peopled by mermaids with mustaches and more proper folks in suits) and a frustrating back and forth between Sitt and City Hall (who is tenuously trying to maintain some control over the land), small-time Coney vendors are being coerced out of business, some amusement staples are already gone, and visions of empty lots and private beaches now plague my worst fears about the place.

...'Cause I Know She's My Sweetheart...

Alright, I know: there is a lot of crazy fucked up shit happening in terms of "development" versus the real needs of actual people in New York and cities all over this country that is probably more pressing than saving the Cyclone or whatever. But as a marker of over a hundred years of people's history, our daily lived experiences and our little victories, Coney Island has few rivals. It's a proud, jubilant public space, and as such a remnant of a time when it wasn't a given that in order to have fun, someone would have to sell it to us. And alright, it's been a long time—since long before I was born, and probably even since the Ramones hung out there—that Coney Island hasn't been at least on some level a simulation of or homage to its former self. But I don't go there for some warped nostalgia trip. Coney is a place that lives nestled up to its ghost, not in a sentimental way, but like anything that's had rich a life and continues to live—the growth scars are all present, and the memories in tact, but the point of it is that people go there *now*, joyfully, and as they always have.

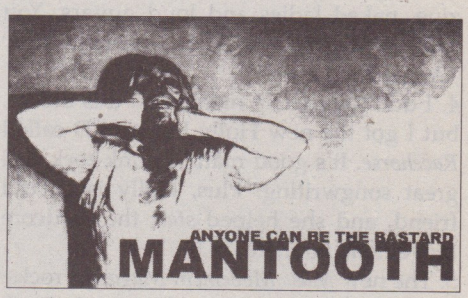
Imagining Brooklyn without Coney Island is completely depressing. I like Coney Island so much because it's a place I've always gone and felt connected, which is rare and getting rarer in our alienating world. And not just me, but *so many* people have walked those streets. Don't get me wrong, I like all of those hidden places that we find to shelter us from the unkind world—what we do is secret and all that—but I like Coney Island because it's out in the open for everyone—freaks, families and all—to experience and enjoy. But even the overwhelming sentiment of literally millions of people not to let Coney Island become Just Another Place (or just another logo) is probably not enough to save it. What a fucking dismal reality.

I hate that our culture is so dead set against memory, especially organically culled collective memory, and even more especially when that memory serves us against the sold-to-the-highest-bidder logic being rammed down our throats everyday. We're so insanely committed to this false and faulty notion of progress that we trample on the past and sell the present to any fool as long as their money is green, no matter how much they want to gut and destroy the things that we love. I guess it's true that, as people have been saying, some part of Coney Island will live on for those of us who choose to remember it when it's gone, but then Coney'll be nothing but a sad nostalgia trip, which is significantly less inspiring than the unrestricted possibility of a public space that is open to anything we the people can imagine for it.

So...I dunno. I'm going to try to enjoy Coney Island this summer—I've already made a bunch of plans to go for basically any occasion. And who knows, maybe what actually happens will be like so many Coney Island changes before, altering things for the worse or the better, but not really killing the spirit of the thing. I hope I see you on the beach...

As always: golnar@maximumrocknroll.com

(Since I don't have a top ten anymore, this playlist will have to do: Sleepwalkers RIP – live in PDX, Criminal Damage – live in PDX, Sex Vid – live in Olympia, Look Back & Laugh – live in Oakland, Nix – live in PDX, Mika Miko – *666* LP, La Fraction – *La Vie Revee* LP, Clockcleaner – *Frogrammer* EP, Range Rats – whatever I can find on the internet.)



Unfortunately for you, cretin, this month's column will once again send you into the abysmal trenches of despair and loneliness with its brevity. The reason being that I've been preparing to "roadie" for Brain Handle's upcoming US tour and have very little attention and/or energy to spew forth from my fingertips the kind of wondrous prose you've come to expect from me. I use the term "roadie" lightly because I do not drive, nor do I lift, nor

anything else expected from one sporting the moniker. Instead I will sit in the back of the van and instigate fights between band members. So I leave you with this short anecdote that teaches you nothing other than my own stupidity and laziness.

Several months ago I was, for lack of a better phrase, drunk as hell. I do not boast of this fact. Of all the tired and stupid clichés in punk rock, the concept of one's band being the most drinkin'est band of drinkers has got to be the most tired. Great. Congratulations. Your band can drink beers. You know who else can drink a lot of beers and never shut up about it? Frat boys. Cops. Grandfathers. 12-year-olds on Myspace. Etc. Etc. So when I say I was "drunk as hell," I mean just and only that. I do no mean to say I was a "PUNK SPENDING ALL NIGHT CRUSTY LOUD STUFF VOL. 666 NOISE HELL MOTOR-HEAD PUKE FUCKERS."

During my state of just and only drunk, Cory from Caustic Christ (but let's just emphatically remind you every few sentences that he was also in AUS ROTTEN) started telling me that he was going to take some toys he's collected to some hole-in-the-wall store that sells your stuff on eBay. I was not about to allow my friend (from AUS ROTTEN) to be shnookered by some store called "We Sell Your Stuff on eBay," so I grabbed him and told him that I would gladly sell his wares.

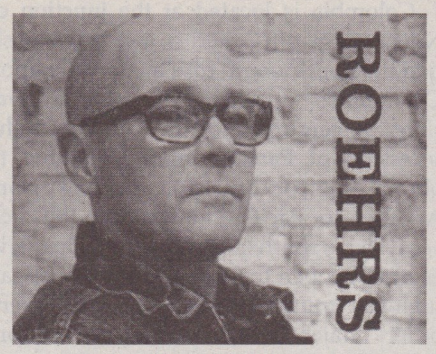
So the next day, not remembering most of our conversation, Cory pulls up to my house and starts dragging three refrigerator boxes full of dusty X-men, Spiderman, Spawn, and Nightmare Before Christmas toys out of his truck and into my house.

And there they have sat for nearly seven months because I simply do not know how to list any of these items on eBay without making shameless references to AUS ROTTEN. "This fuckin' Spawn toy was once owned by a member of famous punk band AUS ROTTEN. Can you even imagine holding this goddamn thing and know that it was once held in the hands of the person who played bass on "The System Doesn't Work for You?" I don't think you can unless you bid, like, tons of fuckin' money on this shit to show how much you love AUS ROTTEN."

ENDNOTES:

1) Apologies to everyone who has written me the past month or two and has either gotten a flaky or no response. I am reading them and very stoked whenever I get one. So keep writing. Maybe one day I'll respond…

2) While this will be published well after their tour is through, go buy the new Brain Handle 12" and give yourself a set of peace eyes.



"Out Cold"

The BILL BONDSMEN from Detroit, Michigan have a two-pronged attack for you fucking punks this month! First, you get your head split open with the BILL BONDSMEN's ferocious punk 12" entitled *Young (Kinda), Loud, and Shoddy*. This violent slab of 100% un-redeeming punk spew curdles your brain with five nasty tracks from 2004, including "They Won," "Comfortably Dumb," and the great "Crucial Tooth." The song "Conquest for Pabst," from 2005, is a fucking rocker!!! The final blow is delivered by the track "Human Veal." You are encouraged to order this evil product from Burning Sensation Records, Regulus 25, 2221 Mt. Katwuk, Aan Zee, Netherlands.

The second deadly punk-rock barrage coming straight at you is a one-two knock-out punch from the double team of OUT COLD and BILL BONDSMEN. Side A of this mind-shredding EP presents Dracut, Massachusetts veteran hard-core hellions, OUT COLD.

OUT COLD has delivered massive head trauma for so many years they are now in an elite division of punk destroyers with very few peers: Fuck! OUT COLD is one of the most powerful hardcore forces on the fucking planet! Mark, Duece, Mikey and John completely trash your little world with "Instinct," "You Have My Word," and "Make It Disturbing." Fucking brilliant! You will not encounter any punk rock tougher than this!

Side B continues the uncontrolled bleeding with the BILL BONDSMEN splaying your guts wide open with their merciless "ATS 909." As the final death knell, the BILL BONDSMEN assail you with "Owaranai Wa." This EP is a fucking relentless hardcore beating! Get yours right away from Schizophrenic Records, 17 W 4th St, Hamilton, Ontario L9C 3MU, Canada; SchizophrenicRex.com.

Fuck!!! Sorry State Records has opened up the bomb bay doors again! CHRISTIAN CLUB, from San Diego, California with their unhinged "Final Confession" EP, spearheads the current assault from the great Sorry State label. The brutal aural onslaught begins immediately with "Deranged." Read these dark lyrics: "I've got the flame of Jesus Christ within me / I cut off her head and I watched her bleed…" The song "Catholic Discipline" unveils lyrics such as: "I killed your god / Now I kill you…" Yes sir! The third song is just as nasty. "Fuck Jehovah's Witness" is self-explanatory. "Paradise Lost" carries the bleak outlook right into "Kill for Christ," read on: "Now it's your turn / To kill for Christ / Stop spilling oil / And start spilling blood." Holy fuck!

"Crucify the Ones You Love" straightens out the religious kids: "You spent countless hours sitting in Sunday school / Through savage acts of butchery / Your soul can be set free." Fuck yes!!! The hard-edged metallic guitar frenzy on this thrashy punk bile pushes the EP over the top! Get this tormented shit from Sorry State Records, or contact Get Revenge Records, PO Box 27071, Knoxville, Tennessee 37927; GetRevengeRecords.com.

While we are on the subject of head-honcho Daniel Lupton, of Sorry State Records fame, we must cover the new EP by CROSS LAWS called *Behind the Curve*. Daniel plays maniacal, lightning-fast guitar on this fucker! CROSS LAWS slam through five songs with blitzkrieg speed and total devastation. On this EP you get raw punk served up deadly and urgent with "Buried Alive," the title cut—"Behind the Curve," "Blasphemy," "Don't Call This Life," and their anthem, "Cross Laws." Fucking great! Contact your favorite distro as soon as possible to secure one of these amazing CROSS LAWS EPs!

Fuck yes!! FED UP, those rough and ready skinheads from NYC, have released a new EP, and it is a fucking hammer!!! United Riot Records has captured the deadly hardcore attack that FED UP has perfected!! FED UP consists of Dennis- vocals, Dave G.-guitar, Skrewy Lu- bass, Dave M.- guitar, and Efren- drums. FED UP annihilates your world immediately with the song "Lashing Out"!!! This fast and powerful hardcore grabs you by the throat and doesn't let go!! "Hamburger Deluxe" slows the crazed hardcore pace down a notch. This song is dark and threatening!! FED UP shows that they can create a disturbing mood. Turn this EP over and you take another beating!! "Bitchslap" con-

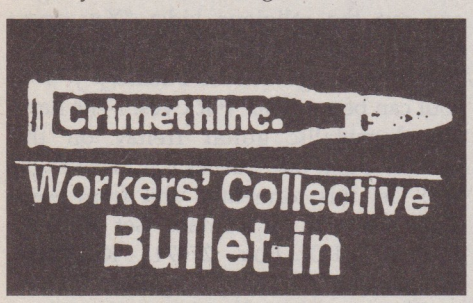
tinues to bludgeon all the skins and punks!! You are immersed in New York hardcore from the gut—there will be no mercy for the weak—no quarter given!!!

Order the FED UP EP from United Riot Records, www.unitedriotrecords.com.

That infamous punk band from Australia, PISSCHRIST, came to Oakland and obliterated the enemy!!! You lucky punks in Los Angeles, Austin, and the hinterlands know the raw power these crazed fucks possess!!! Playing alongside these wild cretins from down under were LOOK BACK AND LAUGH, STORMCROW, BORN/DEAD, N.T.N., ÖROKU, and more!!! Thanks go out to all the people involved with the tour. Long live PISSCHRIST!!!!

Until next month, see you around.

See you at the fucking bar!



After a couple-issue absence, we're back with a full report from Colombia, one of the war-torn red zones where capitalist violence occurs overtly rather than invisibly. For zines and other anarchist material in English or Spanish, write us at CrimethInc./Crimental, PO Box 494, Chapel Hill, NC 27514, or email crimethinc@yahoo.com; stay abreast of our other projects at www.crimethinc.com.

On March 11, 2007, downtown Bogotá was filled with soldiers, snipers, undercover cops, and riot police on account of George Bush's visit to Colombia. Nevertheless, hundreds gathered at the police barricades to burn flags and express their opposition to neoliberal capitalism. When the police turned water cannons, tear gas, and batons upon the crowd, the protesters tore lampposts and park benches out of the sidewalk to defend themselves and smashed the windows of banks and shops.

Thanks to the internet, many anarchists in the United States have seen photos of clashes like this one, but few understand the context in which they take place. We paid a visit to Bogotá recently to get more background on the political and social climate there and the role of anarchists within it. With the helpful guidance of our Colombian friends and the understanding that we can only offer limited insight into the complexities of their situation, we'd like to share some of what we learned.

Colombia is located at the junction of North and South America, a strategic position that has brought dire misfortune upon Colombians since the first colonial invasions. A century ago, the US forced the secession of Panama from Colombia to obtain control of trade passing from Atlantic to Pacific, and today the rich ecosystems south of Panama are being devastated to open the way for pan-American highway traffic. Unlike practically every other major South American nation, Colombia was not explicitly ruled by a dictatorship in the latter part of the 20th century—instead, the pretense of democracy was maintained, with representatives of the Liberal and Conservative parties alternating rule under the Frente Nacional between 1958 and 1974. This means that today, unlike Brazil, Argentina, and Chile, Colombia has yet to enter the post-dictatorship era; it is a "democracy," but one in which every serious opposition candidate has been murdered or bought off and corporate rule is maintained as often by brute force as by political machination.

Having not entered the post-dictatorship era, Colombia is still wracked by the kind of internal armed conflict that other Latin American countries suffered between the 1960s and 1980s. Politics in Colombia are framed by the brutal forty-year civil war between the US-supported government—and its paramilitary supporters, who are interlinked with the drug cartels the US claims to oppose—and guerrilla insurgents, who are also now involved in narcotrafficking. The two primary guerrilla factions are the FARC and the ELN, both communist groups formed in 1964; the FARC is descended from Liberal and communist guerrilla groups formed by campesinos in the late 1940s, while the ELN was organized by students returning from Fidel Castro's Cuba.

Every year thousands of Colombians die violently in this struggle, but Bogotá is the eye of the storm: a space of relative calm in which the conflict takes more subtle forms. Latin America has megapolises like nothing in North America—Brazil's Sao Paulo is twice the size of New York, and Mexico City is the biggest in the world—and Bogotá is as sprawling and heavily populated as any city in the United States. The north is known for its wealthier districts, while in other areas some neighborhoods still retain their "popular"—that is to say, class conscious and defiant—character. The government has moved paramilitaries from their rural territories into some of these neighborhoods in recent years, ostensibly in an effort to demobilize them but certainly with an eye to destabilizing centers of urban resistance as well; locals describe the atmosphere of fear created by gangs of shaven-headed belligerents drinking on the streets all day. The paramilitaries were withdrawn from one neighborhood after a bombing directed at them, showing that perhaps there is a proper time and place for every tactic.

Like other Latin American metropolises, Bogotá excels all its North American counterparts in graffiti. Everywhere you walk—and people do a lot of walking—you can see exhortations from various communist and anarchist groups painted in three-foot-high letters. The city only cleans the walls on rare occasions, and vigilante interference is limited to covering up the name of President Uribe wherever it appears in a negative light; this seems to have increased recently, perhaps due to the relocation of paramilitaries to the city. Other than this, the paramilitary presence in Bogotá is largely invisible on the walls, perhaps because the right wing controls the officially sanctioned media; in Ecuador, where leftist Correa just came to power, the walls of Quito bear more swastikas than circle-As.

Walking through Bogotá's lovely downtown district early in our stay, passing the Justice building occupied by the M-19 urban guerrillas in 1985, we came upon a packed concert in the main square calling for an exchange of guerrilla prisoners for soldiers held hostage in the countryside. The city government of Bogotá has recently swung to the left, perhaps following the trend sweeping Latin America for which Venezuela's Chavez would like to take credit. For city officials to permit such an event is doubtless a slight to the right wing national government, which has vowed never to parley with the guerrillas. This intra-government tension has resulted in the public investigation of some officials involved in paramilitary groups—as of this writing, six congressmen from Uribe's political party are in jail because of their links with paramilitaries—but doesn't seem to have changed anything in the daily lives of Colombians.

Universities in Latin America, especially public ones, differ dramatically from their counterparts in the US in that they are taken for granted as hotbeds of dissent and social struggle. The campuses of

Colombia's largest university, like the walls of all adjacent neighborhoods, are adorned with spray paint urging people to "DEFEND THE UNIVERSITY!" and threatening "THE UNIVERSITY IS FROM THE STREET AND IN THE STREET WE WILL DEFEND IT," a claim that would be doubly false anywhere north of Mexico. This talk of "defense" addresses the government's immediate efforts to privatize the university system, but also extends to a more general notion of the university as a safe space for dissent: parodying her own feisty radicalism, one filmmaker explained that she documented anticapitalist protests *"because wee are stoodents in a pooblique ooniversitee!"* in the same tone in which an anarcho-punk from Minneapolis might joke "because we are THE ENEMIES OF CIVILIZATION!"

Indeed, the university is widely known to serve as a recruiting ground for radical groups of all stripes, both public and clandestine. As in Chile and Greece, police officers are not permitted on campus; in the militant demonstrations that erupt once or twice a semester, police gather outside the gates, firing tear gas into the university while students throw back *papas bombas*—projectiles made with black powder and coins or rocks, which can disable armored water cannons if used correctly—and build bonfires to neutralize the chemical irritants. An enormous mural of El Che, looking somewhat younger than usual, gazes upon the central student plaza; university officials have ordered it painted over a thousand times, but never succeeded in eradicating it. Passing through the university at dusk one evening, we beheld half a dozen masked figures in black dashing from wall to wall with stencils and spray paint, past other students who took this apparently regular occurrence nonchalantly in stride.

Both the FARC and the ELN maintain clandestine student groups in the universities, from which some of their membership is derived. The ELN student groups appear to be experimenting with more horizontal structures, though our sources doubt this extends to their rural cadres. It is rumored that the two guerrilla groups have clashed violently in the countryside recently, though the details of this remain obscure; in any case, those clashes haven't extended to the university.

The guerrillas are not in a powerful position in Colombia right now; decades of conflict with the US-backed government have taken their toll, and in much of Colombia the zeitgeist seems to be that people are exhausted and disillusioned by the ongoing armed struggle. Their reliance upon kidnapping and narcotrafficking to raise funds have compromised them in many people's eyes, and some say they have lost touch with the needs of common people in the course of their fight for resources and survival. To North American anarchist eyes, these are simply the inevitable results of a militaristic strategy predicated upon hierarchical organization. Despite all this, many who seek social change still see the guerrillas as the most "serious" opposition to the government, and those who wish to be "serious" themselves often end up collaborating—or at least sympathizing—with them.

Groups who organize against the government, corporations, and paramilitaries without working with the guerrillas are isolated from both sides. The government still regards them as terrorists, and can explain away repression by presenting them as a front group; the guerrillas still see them as enemies of The People, in traditional communist fashion. Villages in the countryside such as Cacarica have put up walls and declared themselves autonomous from all armed groups, government and paramilitary and guerrilla alike, but this stance is not easy to maintain.

All this makes the position of Colombian anarchists very difficult. Most who have been active for any length of time have had friends murdered by the police or forced to flee the country. As in other nations in the Americas, anarchists in Colombia are able to maintain a handful of social centers, a presence in punk rock and other countercultures, some social programs, and sporadic eruptions of protest and resistance; but all this comes at great cost, and it's hard to maintain consistency. These activities can seem unimpressive next to kidnappings and bombings coordinated by clandestine groups, and more confrontational direct action is extremely dangerous because it is interpreted as guerrilla activity.

In this context, some—including some anarchists—see what they describe as "purist" anarchist approaches as dogmatic, isolationist, and insufficiently effective. In the US, the default setting for dissident thought is left liberalism, but in Colombia it's Marxism, and the circle-A's spraypainted around Bogotá with crossed hammers and sickles are just one example of anarchists trying to accommodate themselves to the dominant paradigm of resistance. In stark contrast to most parts of the world, in Colombia the anarchists who consider themselves flexible and willing to collaborate with authoritarian groups are often the ones most interested in militant confrontation, while some of the anarchists we met who limit themselves to strictly horizontal, autonomous activity believe the guerrillas have spoiled any possibility of progress through armed struggle. Throughout Colombia, there are many indigenous and civil society groups that are de facto anti-authoritarian, and the latter anarchists see these groups as their natural allies.

Relations between Colombian anarchists and anarchists in neighboring countries are sometimes strained on account of these internal tensions. For example, the anarchists in Venezuela who publish *El Libertario* explicitly oppose Chavez, the socialist President who has bolstered social programs with funds from environmentally destructive oil extraction, and suspect some Colombian anarchists of supporting Chavez. In fact, there are Colombian anarchists who feel it is better to organize under a Left regime than a Right one, who prioritize working with people in popular movements even if they are "Chavistas" or receive funding from Chavez over struggling against his government. We were also surprised to learn that Chavez and the FARC are seen as sharing similar ideological positions; all this, not to mention the difficulties of open political debate under repressive conditions, make it very complicated for anarchists in northern South America to resolve their differences.

Considering all they are up against, we were impressed with the range of activities anarchists and other anti-authoritarians have organized in Colombia. Early in our visit, our friends made a list of all the groups we should visit during our stay in Bogotá; we scarcely made it to a fourth of those, and that kept us quite busy for well over a week. Here are a few brief descriptions of what we did see, along with contacts in case you're interested in learning more.

Anarchism in Colombia: www.nodo50.org/anarcol

CreAcción Espacios

The largest social center we saw is in a big building at the edge of downtown, on the middle floor between a goth bar and a countercultural venue. Though not limited to anarchists, CreAcción is organized by consensus process and explicitly autonomous and anti-authoritarian. It includes a screenprinting workshop, an infoshop stocked with Spanish-language

anarchist material from around the world, a library of thousands of books (with an emphasis on Trotskyism, on account of the politics of the primary donor), a kitchen and small bar, and several rooms that host meetings for many different groups and organizations. As of this report, CreAcción has existed for a year; the rent is paid from sales of food at the bar and similar small benefit projects, and also—like most projects in Colombia—out of the pockets of the members of the collective.

We presented a total of four workshops at CreAcción in the course of our visit, covering the "anti-globalization" movement in the US, confrontational unemployment as a tactic in the North American context, autonomy, and women's sexual and reproductive health. Attendance ranged from two dozen people to almost fifty, and everyone was very patient with the inconveniences of translation.

Just about every time we went to CreAcción we saw Yuri, the father of Nicolas, the fifteen-year-old anarchist beaten to death by riot police at the 2005 Mayday demonstration. Yuri helps to organize a group for survivors whose loved ones have been killed by police violence; they meet regularly at the space. Since his son's death, Yuri has put a great deal of energy into social activism, and he is loved and admired by others who frequent CreAcción.

creaccion.espacios@gmail.com

Mujeres Libres and Mujeres por la Resistencia

These two collectives developed several years ago around issues of women's autonomy and resistance culture—focusing on access to reproductive care, women's health, gender, and sexuality. The campaign for abortion access has been a powerful force in Colombia, bringing together women from a wide range of backgrounds. At first, the women of these collectives were subsumed within the mainstream campaign for abortion access; they then broke from the larger campaign, and now have earned respect and space within it for autonomous and horizontal organizing.

Mujeres Libres is now defunct, while Mujeres por la Resistencia still meets, creating a space for women in punk. The women of these collectives are also working together on the campaign for reproductive access and to organize radically feminist programming in CreAcción Espacios.

polaviciosa@gmail.com

Centro de la Cultura Libertaria

We presented a workshop on direct action at CCL, another social center a little farther north. CCL is smaller and has a more punk-oriented atmosphere. It, too, includes a screenprinting workshop, an infoshop, and a library, the last of which is much better stocked with anarchist materials than the one at CreAcción; there are also records for sale and a space for bands to practice. It seems to be frequented by a younger, feistier crowd.

celibres@gmail.com

Kino Pravda

Kino Pravda—named after an early Soviet school of filmmaking, literally "cinema truth"—is a radical documentary collective that began in the university eight years ago and has managed to maintain the same eight or so members ever since. We saw some of their work from the beginning of the decade, a blend of street footage and video collage following and explicating the anti-globalization movement in Colombia. Their more recent projects include a documentary on the participation of a youth group of clowns and puppeteers in last year's official Carnival parade and an inside view of the secret ELN training camps that spring up in the countryside. The filmmaker responsible for the latter described the harrowing process of sneaking into a region of the countryside almost entirely surrounded by soldiers and paramilitaries in order to shoot the documentary; afterwards, when he was smuggling his footage out, the bus he was in was stopped by men in uniforms and he had to spin an elaborate story about his work as a geology student. Apparently persuading the guerrillas to let him film them was the least difficult part of the project.

The broad range of the three topics described—anticapitalist protest, popular arts, and guerrilla activity—indicates the broad-ranging approach the group takes to radical documentary work. Like others in Colombia, members of Kino Pravda spoke of the difficulties of maintaining autonomy in a context in which every faction wants either to absorb you into their camp or else lump you in with the opposition.

kino_pravda@yahoo.com, kino_pravda@hotmail.com

Mefistófeles Collective

Before we knew what it meant, we saw impressive graffiti signed "Mefisto" in the streets downtown, inside the university, and on the walls of CreAcción. Later, we met members of the collective responsible for some of the most impressive street art in metropolitan Bogotá. They simultaneously provide the public with illegal art and publish a magazine promoting it, a risky combination that has not yet resulted in serious complications. They believe that youth countercultures in Bogotá are growing, and they're committed to sharing new techniques and technologies while encouraging radical political content in graffiti.

They shared a story with us about the reclamation of public space in downtown Bogotá. They obtained permission from the city to paint one wall on one block of a street there for one week; now both walls of the entire street are constantly painted and repainted, and the police don't hassle anyone because the painting began on a legal footing.

www.revistamefisto.tk

Sinaltrainal

Sinaltrainal is the national union in Colombia that focuses on taking on multinational corporations, specifically Coca-Cola and Nestle. Perhaps you've heard of the union organizers murdered in Colombia for attempting to organize Coca-Cola employees? They were from Sinaltrainal. In the past couple decades of their existence, two dozen people have been murdered, thousands of workers have lost their jobs, and workers and organizers have endured constant death threats.

Now, Coca-Cola is shifting from contracted to precarious (i.e., temporary) labor as a way to offset the power of the union. In our conversation, their spokesperson downplayed the centrality of workplace organizing, perhaps because it is inevitable that they will eventually be forced out by this shift. Official union status gives them some legitimacy in the public eye and a modicum of legal protection, but our impression was that they seem to be betting on international anticapitalist solidarity campaigns as their best hope to exert a counter-force against the corporations; to this end, they are organizing a series of popular "tribunals" around the world, at which workers bring the misdeeds of these corporations to light. If our first impression was correct, labor-oriented activists in the United States who truly want to be pro-worker had better not let our comrades in Latin America down by remaining focused on workplace organizing alone when they need us to get serious about organizing anticapitalist resistance outside the workplace too.

http://www.sinaltrainal.org

Comité en Solidaridad con los Presos Políticos

We went to visit a group that does legal support work for Colombian political prisoners; they're situated near the top of a high-rise office building, in a markedly dif-

ferent environment than most of the people with whom we spoke. Nonetheless, their spokesperson impressed us with her spirit, declaring from the outset that under the current Colombian government everyone is a potential target of government repression and expressing approval when we identified ourselves to her as anarchists.

There are over 5000 political prisoners in Colombia. Arrestees can be held for up to three years without trial. The prison system is run by the military, and money from the United States has paid for both the construction of the six high security prisons and the training of the soldiers who guard them—on top of that, the US DEA sends agents to Colombian prisons to interrogate inmates. It is routine for such agents to threaten that inmates' families will be killed if they don't cooperate in US investigations inside Colombia. Thanks to lengthy struggles, political prisoners in many Colombian prisons have won the right to be held together in a separate section of the prison. In other prisons where paramilitaries and political prisoners are held together, the lives of political prisoners are in constant danger.

There is also a Colombian Anarchist Black Cross group in the circles of people involved in CCL; every Saturday they visit political prisoners, providing support regardless of affiliation.

Comité: fcspp@etb.net.co

Cruz Negra Anarquista (ABC): cruznegrabogota@hotmail.com

Colectivo por la Objeción de Conciencia

Military conscription is enforced in Colombia, though as usual the wealthy are able to find ways to excuse themselves. Every man is required to serve for one year unless he can pay his way out, obtain a medical exemption, or avoid being caught. There are fifteen groups in ten regions of Colombia opposing conscription, and we spoke with a volunteer involved in one of these. She told us that few people are currently in prison for noncompliance; the pressure such groups exert on the government when a draft-dodger is arrested generally makes it easier for the government to release the arrestee quietly than to keep them in prison. In addition to supporting people in that situation, this anti-conscription group works to emphasize the economic and corporate foundations of militarism and to emphasize alternative means for young people to sustain themselves besides military careers. To that end, she was also involved in the Mercado Orgánico we visited.

colectivo@neutel.net.co

Mercado Orgánico

Our friends from CreAcción took us to a collectively organized organic market composed of four major fruit and vegetable farms and a great number of smaller producers. The market is coordinated horizontally among the participants, and emphasizes healthy, natural food; volunteers offer trainings to farmers who want to learn more about strictly organic horticulture. On account of this approach, the market has developed a relationship with CreAcción and other similar groups; additionally, when one family retired from its farm, other members of the collective took it over.

We asked around about collective gardens in Bogotá, and were told that there are over one thousand; many of these are started by campesinos who arrive as refugees from rural areas of Colombia.

mercadorganicosolidario@yahoo.es

Colectivo Contracultura

Contracultura is an anarchist collective arising out of the hardcore and punk communities in Bogotá; they publish texts on radical theory and strategy and organize countercultural activities such as shows, presentations, and video showings. Their most recent publication, the seventh in a series of pamphlets that have included a text by the Argentinean group Colectivo Situaciones and a communiqué by the EZLN, is a translation of the CrimethInc. text "Déclassé War." CrimethInc. texts have been published in Colombia before in the newspaper Heraldo, which was produced by Crimental, a node of the loosely-organized Spanish-language CrimethInc. network that spans three continents. That network is known as Guerrilla Latina CrimethInc. everywhere else, but for obvious reasons the Colombian group opted for a different name.

One of the participants in Contracultura has a book distribution called Distribuidora Afinitat, basically consisting of books from Colectivo Situaciones; these are not strictly anarchist books, but cover horizontal, autonomous movements around Latin America.

www.contracultura.cjb.net

kontrakulturahcp@yahoo.com

www.afinitat.8m.com

afinitat@yahoo.com

Piromanía

One of the people involved in CCL and the Anarchist Black Cross in Bogotá also has a publishing imprint, on which he has released 'zines about the armed anarchist opposition to the Argentinean dictatorship and the famous anarchist criminal Alexandre Marius Jacob. He also has a wide-ranging collection of anarchist texts.

atarka@nodo50.org

(and finally, what MRR readers are waiting for…) **Punk and Hardcore in Bogotá**

Before going to Colombia, we were already familiar with Res Gestae and Reaccion Propria, two first rate hardcore bands that have released full-length CDs. During our visit, Reaccion Propria was working on new material rather than playing out, but we got to see Res Gestae play a superb handful of songs at an all-afternoon punk show in an outlying neighborhood. Other highlights of the show included the grind band Xtermino and a street punk band whose name I didn't catch whose last song remains stuck in my head to this day—picture a hundred Colombian punks of various genders in a circle pit, all bellowing "ANTI, ANTI MILITAR" in unison. Unfortunately, macho one-note hardcore has made its way to Colombia, along with the associated corporate fashion and violent "dancing." A couple of those bands played that show as well, and we didn't need to speak Spanish to know what they were going to sound like as soon as the singers picked up the microphone.

The best introduction to Colombian punk and hardcore is probably the "Sonidos para Activar la Revolución" compilation CD that came out in 2004. In addition to ten Colombian bands, it includes legendary groups such as Abuso Sonoro, No Violence, Dir Yassin, and Los Crudos, not to mention a full booklet of lyrics and political statements from all the bands. We were also given an excellent CD by Resplandor, a frenetic, metallic hardcore band who combine Krishna consciousness with the rhetoric of anticapitalist liberation.

www.myspace.com/filibusterosdistro

www.direccionpositiva.tk

www.myspace.com/xresgestaex

www.persistencia.8m.com

xresplandorx@hotmail.com

Further Contacts, Resources, and Reading

Taller de Estudios Anarquistas (TEA): *tallerdeestudiosanarquistas@yahoo.es*

These people are working on urban agricultural activities in a popular neighborhood. They publish a fanzine called *¡A Rocheliar!* and organize cultural and political projects.

El Piojo Editorial: *edipiojo@gmail.com*

This is a collective from Bucaramanga. They have an anarchist social center and d.i.y. publishing group.

Resistencia Natural: *resistencia_natural@yahoo.com*

www.verdaderacompasion.org

Animal rights is not a common issue in Colombia; with the exception of a couple hardcore bands, these are the only groups we could find oriented towards animal liberation. We also saw graffiti and stickers opposing bullfighting similar to those which can be found in Spain.

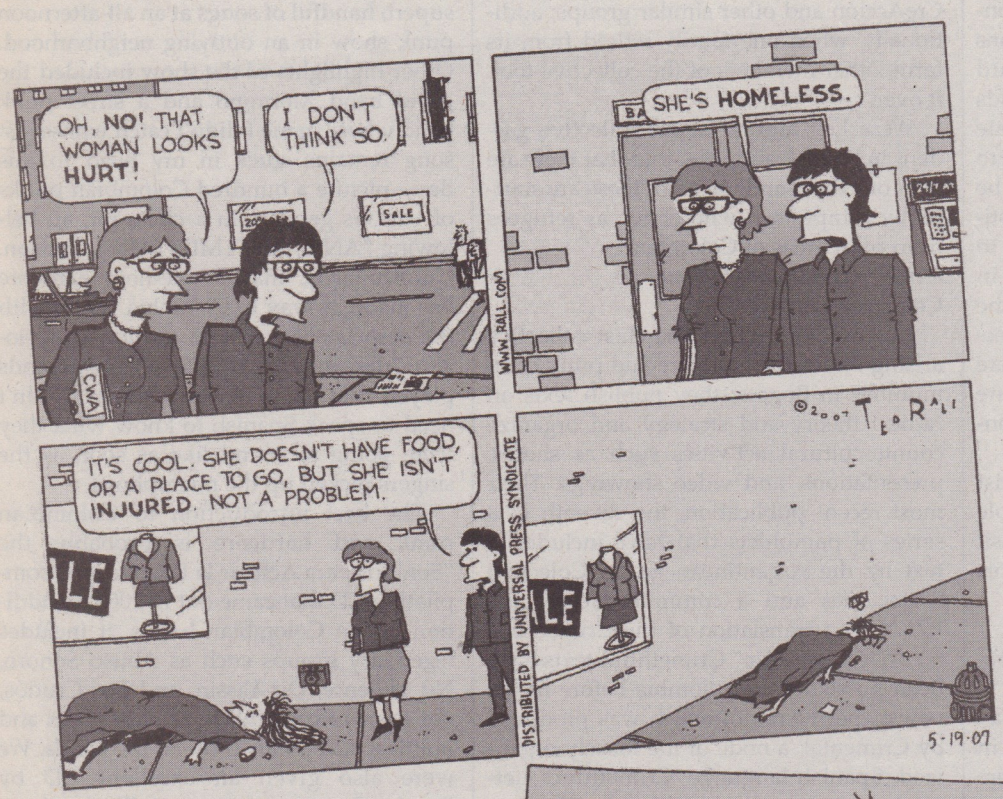
A few years ago the US-based Beehive Collective produced a breathtaking, nuanced poster on Plan Colombia, the US government strategy in Colombia. Both the artwork and explanations in several languages can be found online; they also appeared in the first issue of *Rolling Thunder*. Whenever our friends in Bogotá talked about the Beehive Collective, it sounded to us like they were talking about "the Behave Collective," a misunderstanding that first produced confusion and then hilarity.

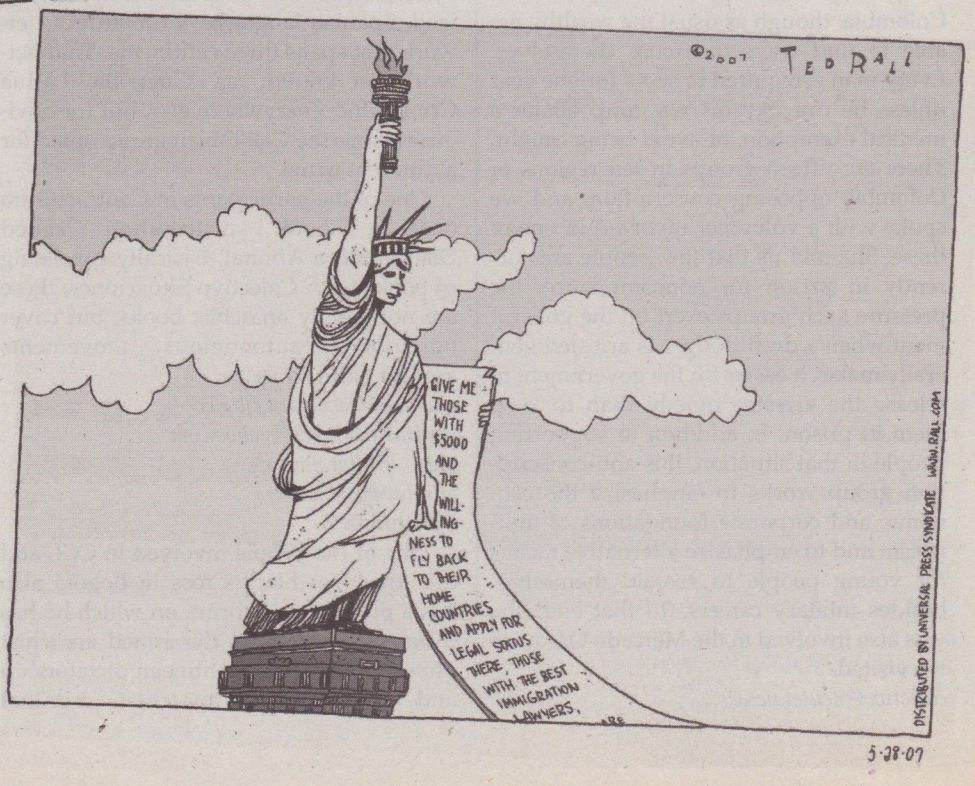
www.rebelion.org (section on Colombia)
www.lahaine.org (section on Colombia)
www.prensarural.org
colombia.indymedia.org

Arturo Alape *Las Vidas de Pedro Antonio Marín, Manuel Marulanda Vélez, Tirofijo* (*The Lives of Pedro Antonio Marín, Manuel Marulanda Vélez, Tirofijo*)

Alfredo Molano *Trochas y Fusiles*

These books offer background on the history of the guerrillas in Colombia. It's also worth noting that many Colombians interpret the works of Gabriel García Márquez as allegories of Colombian history.





PEOPS

I WAS LIVING WITH LANCE FROM CRINGER IN 1990 OR 91 & THEY WERE GOING ON TOUR WITH CITIZEN FISH & NEEDED SOMEBODY TO HELP DRIVE - THEY ASKED ME & DEB (WHO ALSO LIVED AT THE HOUSE) BUT SHE SAID NO & I SAID YES - IT WAS GOOD TIMING CUZ I HAD JUST GOTTEN HIT AS A BIKE MESSENGER & I HAD A LITTLE BIT OF MONEY & I WAS LOOKING TO DO SOMETHING NEW - IT WAS KAMALA WHO ASKED ME & I ALWAYS THANK HER WHEN I SEE HER - I WAS AT ONE OF THOSE CROSS ROADS & THAT FIRST TOUR JUST HELPED ME FALL FORWARD IN THE RIGHT DIRECTION - ONCE YOU START TOURING YOU JUST START MEETING MORE BANDS & THAT LEADS TO MORE TOURS - DURING THE FIRST COUPLE TOURS I NOTICED A LOT OF THINGS THAT MADE TOURING HARD - LIKE NOT HAVING A P.A. OR HAVING SHITTY EQUIPMENT & A VAN THAT BREAKS DOWN ALL THE TIME - SO I WAS TRYING TO FILL THE VOID - I THINK THE FIRST TIME I WENT TO EUROPE WAS IN '92 - & THEY HAD ALL THOSE PROBLEMS SOLVED - IT WAS AMAZING - THEY HAD EQUIPMENT & VANS & PUT ON THEIR OWN SHOWS - '92 WAS ALSO WHEN I QUIT PAYING RENT - I DID ALOT OF COUCH SURFING IN THE BEGINNING & THEN I GOT A CRASH COURSE IN SQUATTING - IN '93 I TOURED WITH SCREECHING WEASEL & THE QUEERS & BEN WEASEL WOULD GET PISSED OFF & SAY JUST CUZ YOURE A PUNK BAND DOESNT MEAN YOU SHOULDNT BE RESPONSIBLE & PUT ON A GOOD SHOW - THAT OPENED MY EYES TO THE FACT THAT THE BAND COULD BE IN CONTROL - & THE BOOK "GET IN THE VAN" ABOUT BLACK FLAG DOING ABSOLUTELY EVERYTHING IN RELATION TO THEIR BAND INCLUDING BOOKING THE SHOWS - RUNNING SOUND & LIGHTS - DOING PROMOTION & PUTTING OUT THEIR OWN RECORDS - THAT REALLY IMPRESSED ME - I JUST WANTED TO BE NICER ABOUT IT - I HAD GOTTEN INTO PUNK IN 1984 SO I HAD JUST MISSED A LOT OF THOSE BANDS CUZ IT TOOK ME ☆→ ☆ - ABOUT A YEAR BEFORE I STARTED GOING TO SHOWS - SO I HAD KEPT MY INNOCENCE & EXCITEMENT - AS FOR TOURING I TRIED TO FIND BANDS THAT WERE POLITICAL OVERTLY OR BUSINESS WISE - BANDS LIKE RANCID OR AVAIL WHICH I TOURED WITH WERE NOT OVERTLY POLITICAL BUT WERE POLITICAL IN THE WAY THEY MANAGED THEMSELVES (WHEN YOU TALK ABOUT BEING PUNK & BEING POLITICAL THAT IS SUCH A BROAD TERM - ITS AWESOME) BUT I ALWAYS FELT THOSE BANDS WERE AS POLITICAL AS CITIZEN FISH & PROPAGANDI WHO ARE VERY OBVIOUS ABOUT IT - I STARTED GETTING BORED WITH JUST TOURING & I MET THIS GUY CRAIG FROM A.K. & HE WAS SELLING BOOKS AT SHOWS SO I STARTED DOING THAT & THE BOOK TABLE GREW & GREW - NOW I HAVE SHIFTED GEARS & I NOW PRINT THE TYPE OF BOOKS I USED TO SELL & I GOT MARRIED & BOUGHT A HOUSE - BUT I STILL FEEL LIKE I'LL BE GETTING IN THE VAN TO GO ON TOUR IN A COUPLE WEEKS ×

Richard the Roadie! - 10/04/2K6 - Oakland CA

Richard is one of my favorite people! - I first met him when I was touring with God Is My Co-Pilot in Europe & we were in Poitiers (crap - I think I spelled that wrong) in France - we were walking down the street like the big gang of freaks that we were & suddenly across the street was another gang of freaks! - it was Richard & Avail - so we all just ran across the street towards each other & were so happy to meet! - later in the '90s I toured a few times with Richard & Aus Rotten & Karoline Roadie Girl & Neil of Tribal War - we did the Primate Freedom Tour in 1999 - it was such a great time but also very stressful at times which anyone knows who has been on tour with a van full of punks! - anyway - Richard was always really great & easy to get along with & on top of things & FUN! - these days he & his partner Amy run 1984 printing in Oakland CA - check their website!! www.1984printing.com - when I went to draw this portrait of Richard he was literally holding up his house in Oakland! - seriously - he was reinforcing the foundation - that is some intense work!

to email fly – fly@bway.net - put MRR in the subject so I know it's not spam - PEOP(le)s #2 & #3 zines available for $5 each pp (US) - Dog Dayz #1 & #2 zines also available for $5 each pp (US) - send to Fly PO Box 1318 Cooper Stn NYC NY 10276 USA

THE NOJONS 7"

this sounds like when pop punk was more punk then pop.

ANTI YOU

awesome hardcore punk from some old vets in Italy.

Sounds like the cirlce jerks if they could play this fast

This is part of the one sided hardcore 7" set PBP is doing.

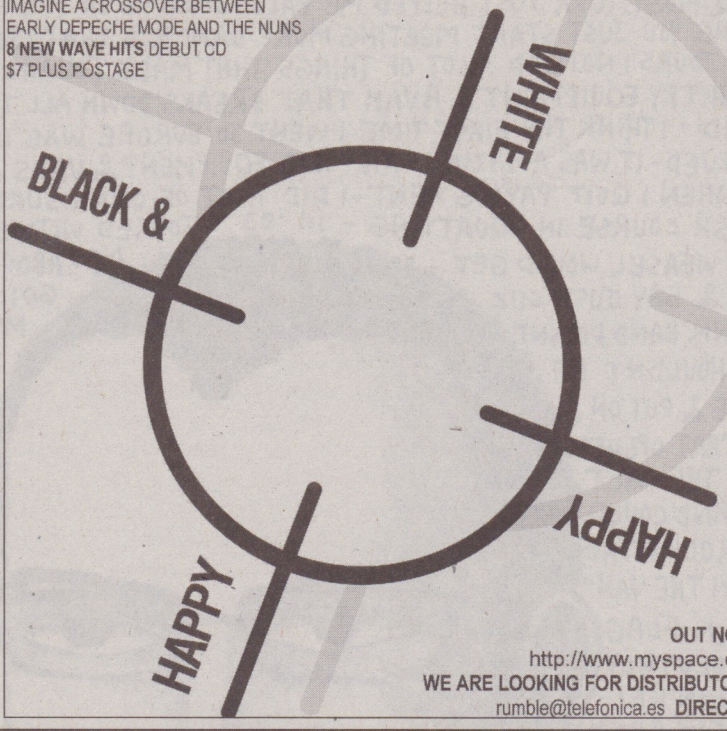
for complete list of pbp records email punksbeforeprofits@hotmail.com

7" $5 ppd
lp/cd $10ppd

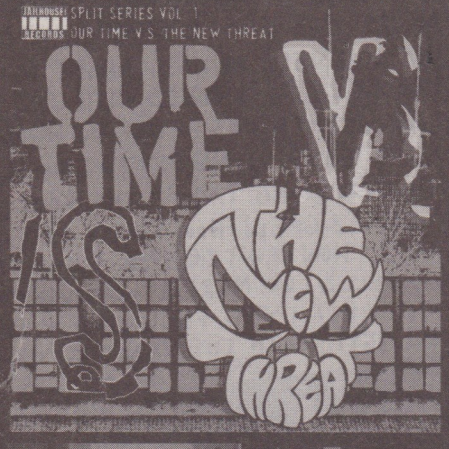
PO BOX 1148 GRAND RAPIDS MI 49501

FLASH

IMAGINE A CROSSOVER BETWEEN
EARLY DEPECHE MODE AND THE NUNS
8 NEW WAVE HITS DEBUT CD
$7 PLUS POSTAGE



OUT NOW ON RUMBLE RECORDS
http://www.myspace.com/rumblerecordsspain
WE ARE LOOKING FOR DISTRIBUTORS: PLEASE CONTACT US
rumble@telefonica.es **DIRECT ORDERS ARE WELCOME**



OUR TIME V.S. THE NEW THREAT

SPLIT RELEASE NOW AVAILIBLE!
ON TOUR THIS SUMMER!

UPCOMING RELEASES

SKYLAB HOAX
Downtown is Dying LP

The follow-up to 2006's Ghost Runner on Third!

PLUS NEW LPS FROM:

OUR TIME AND THE NEW THREAT

INTERPUNK.COM DOWNLOAD PUNK JAILHOUSE! RECORDS 2807 Bending Oak Dr. Hampton VA 23666

www.jailhousedistro.com myspace.com/thenewthreat
art by penupdesigns.com myspace.com/ourtimenj

MRR NEWS

MRR NEWS FOR ISSUE #290 COMPILED BY ARIEL CELESTE

CALIFORNIA PRISONS' BUDGET TO TRUMP COLLEGES'

From an article by James Sterngold in *The San Francisco Chronicle*

As the costs for fixing the state's troubled corrections system rocket higher, California is headed for a dubious milestone—for the first time the state will spend more on incarcerating inmates than on educating students in its public universities. Based on current spending trends, California's prison budget will overtake spending on the state's universities in five years. No other big state in the country spends close to as much on its prisons compared with universities. But California has all but guaranteed that prisons will eat up an increasingly large share of taxpayer money because of chronic failures in a system that the state is now planning to expand.

Under a new state law, California will spend $7.4 billion to build 40,000 new prison beds, and that is over and above the current annual operating budget of more than $10 billion. Interest payments alone on the billions of dollars of bonds that will be sold to finance the new construction will amount to $330 million a year by 2011—all money that will not be available for higher education or other state priorities.

"California is just off the charts compared with other states in corrections spending," said Michael Jacobson, director of the Vera Institute of Justice in New York, a leading research organization. "Budgets are a zero-sum game, essentially. The money for corrections comes from other places. The shame of it is that California could have improved crime rates and a better funded higher education system if they ran things better." In fact, even some supporters of the recent prison reform legislation, AB900, say they harbor deep doubts about the corrections department's ability to improve things, no matter how much is spent. But they say there is no choice, and that the result is that Californians are going to have to accept throwing billions of dollars more at the problem, while trusting a corrections department that has a history of failure.

"I'm not defending the damn department," said Assemblyman Todd Spitzer, R-Orange, the chairman of a state Assembly committee overseeing the state's prison construction efforts. "The department is a shambles. They couldn't build their way out of a paper bag. Everyone has a reason to be skeptical. Everyone is holding their breath, hoping that this time they're successful." Asked if the prison spending accurately reflected the state's values and priorities, several politicians insisted it did not, and some suggested it was something of an embarrassment for a state that in other areas, such as environmental programs, likes to think of itself as a pioneer in smart policymaking.

"I'll tell you what, it's clearly not a statement of our priorities," said Assembly Speaker Fabian Núñez, D-Los Angeles. "Our policies are hurting the economy of California. This is a disservice to our economy." Núñez blamed the prison spending on a get-tough-on-crime mentality among politicians that equates more prison spending with safer streets, when that is hardly the case.

"A budget is a statement of priorities," said Bill Shiebler, president of the University of California Student Association, which has been fighting sharp increases in state university tuition fees for several years. "I do think our state's got its priorities wrong. The governor is burdening people who work the hardest with what are tax increases. It seems they're more interested in locking people up than giving people an opportunity in life."

Michael Genest, Gov. Arnold Schwarzenegger's finance director, said that he, too, was uncomfortable with the state committing such a large sum to prisons, but that mismanagement and failed rehabilitation programs in the past made it unavoidable. "I don't think it's a good thing," said Genest. "It's unfortunate." He said that one of the key drivers was the fact that the state pays the guards and other prison employees far more than any other state, a policy choice the state had made in past years. In addition, he said, the porous border allowed too many lawbreakers from Mexico to enter the state, where they eventually ended up in prison.

But Genest defended the increases in spending as needed to institute better rehabilitation programs, which would eventually save money, although he said it was uncertain when or if they would show results. "It's not going to happen overnight, and no one can say how much it's going to save," said Genest. "But it should eventually save money."

According to the May revisions of Gov. Arnold Schwarzenegger's budget, the state will spend $10 billion on prisons in fiscal 2007-08, a 9 percent increase from last year. Higher education spending will come to $12 billion, a nearly 6 percent increase. Moving forward, the legislative analyst says, spending on higher education probably will grow around 5 percent a year, while prisons spending will grow by at least 9 percent annually.

Steve Boilard, a legislative analyst, said that actual spending on the state university systems is already at about parity with prisons spending. The budgets, he said, for the University of California, the California State University and the community colleges come to $10.5 billion in fiscal 2007-2008. The rest of the higher education budget includes financial aid for student and other noninstructional programs. Following the historic growth rates, in fiscal 2012-2013, prisons spending will come to about $15.4 billion a year while overall higher education spending will come to $15.3 billion.

Some politicians are calling the new

California Prisons, con't—
construction spending and new rehabilitation programs an investment that eventually will pay off in the form of reduced recidivism. California has among the highest recidivism rates in the country, with 70 percent of released inmates ending up back in prison within three years. But even advocates of reform say that payoff will be long in coming. "We all have a wish that prison spending would take a smaller percentage of our budget," said Spitzer. "However, that's a decade away, in my opinion. For another decade we're going to need large infusions of money to deal with this and our off-the-chart recidivism rates."

California is alone among big states in spending so much on prisons. Texas, for instance, will spend $4.5 billion on higher education in 2007 and $2 billion on prisons, according to the National Conference of State Legislatures. Florida will spend $3.9 billion on its universities and $2.1 billion on prisons, while New York has budgeted $3.5 billion on its universities and $2.2 billion on prisons. According to the conference of legislatures, seven small states, such as Massachusetts, Connecticut and Delaware, spend nearly as much on prisons as higher education, but most states budget two or even three times as much for universities.

The new reform program, AB900, includes about 40,000 new prison beds, about 8,000 of those for medical and mental health care. Currently, there are about 173,000 inmates in the state prisons, which is about double the design capacity. The legislative analyst projects that the population will grow by another 17,000 over the next five years.

Jacobson of the Vera Institute said one of the greatest problems in California is not just that it spends so much on prisons but that it gets such poor results. New York state, for instance, is enjoying both a declining inmate population and declining crime rates. "When you think about some of the alternatives for spending that kind of money, there are much better things you can do for public safety that would be a lot more effective," he said.

UNITED STATES BODY 'TO PLAN ATTACKS ON IRAN'

From an article by the BBC

The US Pentagon has set up a special planning group to co-ordinate possible attacks on Iran, investigative journalist Seymour Hersh has reported. In the weekly *New Yorker* magazine, Hersh said the group would plan raids to be carried out within 24 hours of a presidential order for military action. A Pentagon spokesman said he knew of no such group and denied that the US was planning war with Iran. Any suggestion of this was "wrong, misleading and mischievous," he said.

The article, quoting unnamed sources, added that covert intelligence-gathering inside Iran had been stepped up in recent months, with special operations groups entering from Iraq to pursue Iranians suspected of working against US interests. The operations were co-ordinated by Vice-President Dick Cheney and relied heavily on support from Saudi Arabia, the sources said. But the fact that Sunni groups were receiving US backing meant that militants hostile to US interests were benefiting from the policy, they added.

'New targets'

Quoting a senior former intelligence official, Hersh wrote that a group had been set up within the Joint Chiefs of Staff to develop a contingency bombing plan that could be implemented within 24 hours. "The Pentagon is continuing intensive planning for a possible bombing attack on Iran, a process that began last year, at the direction of the president," he wrote. The group had recently acquired a new assignment, he said, to identify targets in Iran that could be supplying or aiding militants in Iraq. Previously the focus had been on the destruction of Iran's nuclear facilities and regime change, the reporter added.

But Pentagon spokesman Bryan Whitman told the Associated Press news agency he did not know of the existence of the group, adding that the US was not planning to go to war with Iran. "To suggest anything to the contrary is simply wrong, misleading and mischievous," he said.

Republican Congressman Duncan Hunter also played down the reports. "We have contingency plans around the world," he said, quoted by AP. "We had contingency plans with the Soviet Union, and we had specific targets. That didn't mean that we were planning to strike the Soviet Union."

FAIR USE STATEMENT:
This Magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material is distributed without any profit to those who have expressed prior interest in recieving the included information for research and educational purposes.

PENTAGON REPORT SEES SPY METHODS FOR SMALL TARGETS

From Reuters

Sensing devices smaller than a shirt button. Databases that could track car bombers to their sources. Constant surveillance of tens of thousands of kilometers to pick out moving targets as small as a man. Welcome to the US military tool kit of the 21st century envisioned by the Pentagon's top outside science advisors.

In the first volume of a sweeping look at futuristic technologies released on, the Defense Science Board called for new investment priorities to meet post-September 11 security challenges. William Schneider, the board's chairman, said a key finding was a need to track individuals, objects and activities — much smaller targets than the Cold War's regiments, battalions and naval battle groups. "It's really an appeal to capture and put into military systems the know-how that's already available in the market place," Schneider said in a telephone interview.

The board's 126-page report said an "over-overarching strategic vision has not yet emerged and operational concepts are still relatively immature" for the new methods it envisions. But a task force put together by the board identified four "critical" capabilities for success in the U.S.-declared global war on terrorism. To a large extent, the new know-how is not wedded to the tanks, ships and warplanes of the Cold War between the United States and the former Soviet Union. Although U.S. technological wizardry helped win the Cold War, the practices of that era "must be reshaped to deal with the new security challenges today and in the future," the task force said.

BETTER KNOWLEDGE OF FOES

It said US forces need better knowledge of their foes, and the Defense Department must draw more on methods from psychology, sociology, political science, economics and cultural anthropology to model human behavior. A second priority involves enhanced ways to keep tabs in urban and other hard-to-monitor settings and the ability to record and recall the data.

Technologies exist or could be developed "to run recorded time backwards to help identify and locate even low-level enemy forces," the study said, describing threats like those faced by U.S. forces in Iraq and Afghanistan. "For example, after a car bomb detonates, one would have the ability to play high-resolution data backward in time to follows the vehicle back to the source, and then use that knowledge to focus collection and gain additional information by organizing and searching through archived data," it said. The report dubs such techniques "ubiquitous observation and recording." The goal: surveillance of tens of thousands of square kilometers for targets as small as a single person.

Such broad surveillance could come from relays of unmanned aerial vehicles, some flying at high altitudes for weeks at a time, underpinned by space-based surveillance systems. It could also tie in fields of tiny, camouflaged "close-in" sensors — smaller than a cubic centimeter — that could relay indications of everything from radiation to chemical and germ weapons to optical, seismic and infrared data. "A combination of nanotechnology, biology and chemistry promises to provide significant increases in capability to conduct persistent surveillance on a global basis — with minimized personnel exposure," it said.

A third priority critical for US forces is faster extraction of useful information often hidden in clutter. Fourth is developing more precise ways to eliminate an enemy while minimizing unintended damage, using everything from high-energy lasers to "scalable" warheads, as well as efforts to influence public opinion.

Alan Shaffer, the Pentagon's director of science and technology plans and programs, said Defense Department investments in the proposed fiscal 2008 budget were shifting from Cold War era methods to cope with the new kind of enemy. "This goes back to Sun Tzu," he said in an interview, referring to the fabled Chinese military strategist. "The ultimate art of war is to get your adversary to do what you want them to do."

ROBO-PIGEONS IN CHINA

From an article in *Xinhua People's Daily*

Chinese scientists said they have succeeded in an experiment to remotely control the flight of a pigeon with electronic technology. Scientists with the Robot Engineering Technology Research Center of east China's Shandong University of Science and Technology say they implanted micro electrodes in the brain of a pigeon so they can command it to fly right or left or up or down. The implants stimulated different areas of the pigeon's brain according to signals sent by the scientists via computer, and forced the bird to comply with their commands.

It's the first such successful experiment on a pigeon in the world, said the chief scientist Su Xuecheng. The electronic signals resemble the signals generated by the brain which control body movement, said Su.

Su and his colleagues are improving the devices used in the experiment and hope that the technology can be put into practical use in future. Su conducted a similar successful experiment on mice in 2005.

COP ARRESTED FOR STEALING ON DUTY

From the Associated Press

OAKLAND, CA. An Alameda County sheriff's deputy has been arrested for stealing money while on duty. Deputy Robert Lee Tracy, 42, of Oakland—a 10-year veteran of the department has been booked on two felony charges of theft. He was released after posting $20,000 bail.

Sheriff's spokesman J.D. Nelson said Tracy was part of a team that responded to a medical call. During the call other deputies noticed that an amount of money at the scene had disappeared and confronted Tracy.

The sheriff's department did not release the amount of money Tracy was accused of taking. Tracy was assigned to the Eden Township Substation in San Leandro, and patrolled Castro Valley, San Lorenzo and Sunol. He has been placed on administrative leave until the investigation is completed.

BILL WOULD REQUIRE LABELS ON CLONED FOOD

From an article in the *International Business Times*

Steaks, pork chops, milk and other products from cloned livestock would have to be clearly labeled on grocers' shelves under a bill pending in the California Legislature. If passed, the requirement could be more stringent than federal rules. The Food and Drug Administration is poised to give final approval to meat and milk from cloned animals without any special labeling, though a bill introduced in Congress would require it.

State Sen. Carole Migden said consumers deserve to know what they're buying and to be able to decide if they want to eat food from cloned animals. That is especially true because the long-term consequences of eating artificially produced animals cannot yet be studied, she said. "Wouldn't you like to know if you're drinking milk from a cloned cow, or feeding your children pork chops from a somatic cell nuclear transfer event?" Migden, a Democrat from San Francisco, asked during a news conference last week before the Senate Health Committee voted 6-4 along party lines to support her bill. A similar bill has been introduced in the California Assembly.

Migden was flanked by organic dairy farmers and other supporters wearing cow costumes and carrying placards that read "Not Milk—Cloned food is coming but you can stop it." She said the bill isn't designed to undermine the Food and Drug Administration but noted the agency's problems in approving and regulating painkillers. "They're an overburdened agency and not always 100 percent correct," she said. "They've been duped before on ... Celebrex and Vioxx." Migden pointed to recent polls she said suggest the FDA's ruling on cloned food could be influential with consumers.

A Pew Initiative on Food and Biotechnology survey found that 64 percent of respondents were leery of animal cloning. But a University of Maryland poll found that the same percentage said they would buy, or consider buying, such food if the government said it was safe. A bill introduced in Congress by Sen. Barbara Mikulski, D-Maryland, would require cloned meat or milk products to carry a label reading: "This product is from a cloned animal or its progeny."

The California Cattlemen's Association and other industry groups oppose the legislation. "We're sort of a little ahead of ourselves," said Matt Byrne, the association's executive vice president. "There's no meat or milk from cloned animals on the market, and there's no expectation that this will be an issue any time soon."

The FDA in December issued a preliminary report saying there was no evidence that eating meat from cloned cows, pigs and goats - or their offspring - presents concerns about food safety. The agency could grant final approval for manufacturers to sell cloned animal products by year's end.

Farmers and food safety experts who testified in support of Migden's bill said they feel a sense of urgency to make sure products from cloned animals are labeled. Without them, cloned DNA could quickly infiltrate the nation's food chain. "Cloning is a radical new form of reproduction, and the long-term ramifications are unknown," said Eric Schlosser, author of *Fast Food Nation, the Dark Side of the American Meal*. "This bill gives consumers the ability to choose if they want to be part of a huge food-safety experiment."

According to research by Consumers Union, which publishes Consumer Reports, the FDA has based its preliminary findings on limited samples, said Jean Halloran, the group's director of food policy initiatives. Findings that cloned pork could be safe, for example, were based on tests of just five pigs, while the findings about cows' milk were from 43 cows. "Considering that 90 percent of cloned animals die because there's something wrong with them, we don't consider that to be an adequate safety assessment of what millions of people would be eating and drinking from millions of different animals," Halloran said.

With or without labels, consumers have at least one clue they're not eating cloned meat: The US Department of Agriculture's green organic seal, given to food produced without pesticides or antibiotics, also means clone-free, according to the agency.

ANARCHIST PROJECTS RAIDED BY AUTHORITIES AS PART OF G8 REPRESSION

From an article on *anarchistnews.org*

BERLIN Police raided the premises of leftist groups in cities across Germany on suspicion of a plot to attack the latest G-8 summit. More than 900 federal and local police officers in cities including Berlin, Hamburg and Bremen searched some 40 apartments or offices used by various leftist groups, federal prosecutors said in a statement. The prosecutors said they were investigating more than 18 individuals suspected of organizing a terrorist group. They said they were focused on dismantling a Web server where many leftists and groups and projects maintained their internet sites and mailing lists.

"The militant extreme left groups and their members are suspected of having founded a terrorist group, or of being members of such an organization, with the specific goal of staging firebombings and other violent attacks in order to disrupt or prevent the upcoming G-8 summit," the statement said.

The Anti-Fascist Leftists of Berlin said the searches targeted activists who were organizing protests against the summit of the Group of Eight industrialized nations. "The only point of these searches is to criminalize and disrupt the protests against the G-8," the group said. "The accusation that terrorists would coordinate their movements through a leftist-run Internet server is ridiculous."

Federal investigators have expressed concern the summit in the Baltic Sea resort of Heiligendamm could be a target for attack. In December, anti-G-8 activists splashed paint on a hotel at the resort in northeastern Germany.

G-8 summits have often been a magnet for protests against globalization. At a summit in Genoa in 2001, the demonstrations turned violent, with protesters and police battling in the streets for days. German security officials have built a $17 million fence around the resort in an effort to keep protesters from the event, hosted by German Chancellor Angela Merkel. The leaders of the United States, Russia, Britain, France, Italy, Canada, and Japan are also to attend.

CHINESE ACTIVISTS LOOKING TO AFRICA

From an article by Peter Ford in *The Christian Science Monitor*

Shanghai, China - Amos Kimunya could hardly have been blunter. As the annual meeting of the African Development Bank (AfDA) here last week celebrated China's booming aid and trade with Africa, the Kenyan finance minister verged on the undiplomatic. "The question we have to ask ourselves" as China plows billions of dollars into Africa and snaps up its oil and minerals, he told fellow ministers, "is, 'is this a blessing or a curse?'"

At a much smaller and more discreet gathering on the sidelines of the AfDB shindig, African and Chinese civil society groups were meeting for the first time to plan how they could at least take some of the rough edges off a relationship that has sparked controversy well beyond Africa's borders. But holding the Chinese government to account for its behavior in Africa will be a tall order for Chinese nongovernmental organizations that are still testing the political waters and have no international experience. "The problem for us Chinese is that we are not aware of the projects" Beijing is funding in Africa, says Wen Bo, a leading Chinese environmental activist. "Chinese people don't know what Chinese companies are doing in Africa."

That worries Charles Mutasa, head of the nongovernmental African Network on Debt and Development. "The absence of Chinese pressure groups lobbying about environmental damage makes the whole business of China [in Africa] a bit tricky," he says, because there are no Chinese civil society watchdogs keeping an eye on their government and investors. The Chinese NGO community is still small and politically constrained, says Nick Young, who heads the Beijing-based China Development Brief, which monitors the development of Chinese civil society groups.

While international campaigning groups deliberately seek issues on which to attack their governments, Chinese NGOs navigating in often ambiguous legal limbo are a "mirror image," says Mr. Young. "Most of them will look for points on which they agree with the government and start there. They are committed to being constructive." Nor do many Chinese NGOs, most of which work on the environment, health, and poverty reduction, pay any attention to the world beyond their borders. That is partly because they are overwhelmed by the problems they face at home and partly because they are ill informed about Chinese activities abroad, activists say.

"It is a far leap for Chinese citizens to think about the problems of African farmers," points out Justin Fong, the founder of Moving Mountains, a Beijing-based NGO that trains public-interest activists. But as China plays an ever larger role on the world stage, he forecasts, its people will broaden their horizons, too. "As Chinese step into their role as global citizens, hopefully they will become more engaged in foreign policy," he says.

That would add a new dimension to "South-South cooperation"—a development model that held out hope that the developing countries that dominate the southern hemisphere and of which China has long seen itself as champion—could benefit each others' economies through technical assistance and increased trade. The governments of many developing countries hoped that such cooperation would spare them the self-interested economic policies perceived to come from the North's developed nations.

Today, with China pledging to double its aid by 2009 to around $12 billion and having already grown its trade with Africa 10-fold between 1999 and 2006, "South-South cooperation" is no longer a dream. But nor is it all milk and honey.

China's natural resource grab carries "disturbing echoes of the way the West dealt with Africa," worries Walden Bello, an activist academic from the Philippines who has long promoted closer links among developing countries. "There is a lot of caution among lots of us who had been looking forward" to a new era of international relations, he adds.

South African Finance Minister Trevor Manuel explains the dilemma more starkly. "The key must be mutual benefit," he told Chinese and African officials at the AfDB meeting. "Otherwise we might end up with a few holes in the ground where the resources have been extracted, and all the added value will be in China."

Aside from allegations that China is treating Africa in a neocolonial economic fashion, the Eastern giant has also been accused of propping up dictators just as Western countries have done, and of showing little environmental or social responsibility in its African investments. By deliberately attaching no conditions to its aid and investment, in a sign of South-South solidarity and noninterference, China has also been charged with failing to encourage better governance in Africa.

But with Western donors failing to keep their promises to double their aid to Africa, and World Bank and International Monetary Fund pro-privatization policies frustrating many African leaders, "China's entry onto the scene on the whole offers a lot of promise," argues Jeffrey Sachs, the economist who heads the Earth Institute, a New York development think tank. Western donors' reluctance to help African governments fund large public-sector infrastructure projects, he says, fills "a huge gap in needs where the Chinese are finding their way. "China could end up doing things that are unhelpful," he adds, "but more likely than not, its presence will be helpful."

Certainly Chinese money has offered African leaders an alternative to Western aid that often promotes privatization and painful belt-tightening economic policies. "We offer African governments a choice, and more choice is a good thing for them," says Li Anshan, deputy head of the department of African studies at Peking University.

Chinese NGOs trying to monitor the choices on offer, though, must take their political circumstances into account. Even if an NGO did find a way to galvanize Chinese public opinion about the social impact of a dam in Sudan, for example, it would not dare attempt to mobilize a mass movement, as a Western NGO might try. But other avenues are open, argues Ge Yun, director of the Xinjiang Conservation Fund.

"China wants to be a responsible member of the international community," she says. "The government cares about losing face in the international arena. This is the perspective from which we can appeal to the government."

Already some local NGOs are adopting some of the tactics their Western counterparts have refined, such as pressuring banks not to lend to companies that abuse the environment or their workforce. Yu Xiaogang, an environmental activist from the southWestern province of Yunnan, hopes to take that further.

"Chinese NGOs must develop good knowledge of Chinese financial institutions' international policies and their impact," he says. "Our hope," he adds, is that within three to five years, we NGOs can join in large project policymaking" by institutions such as China Eximbank, which funds billions of dollars' worth of infrastructure projects in Africa.

Crimes Against Humanity Records / Distribution

Nashgul "Humanicido" Cd A collection of this awesome grindcore band from Spain's 7" Records. Essential Grind. Watch out for this band.

C.A.H. RECORDS IS PROUD TO ANNOUNCE THE REISSUE OF 6 DRILLER KILLER CDS

Driller Killer "Reality Bites" + "Cold, Cheap & Disconnected" + "Total Fucking Brutalized" + "And The Winner Is"+ "Fuck The World" + "The 4Q Mangrenade" $10.00 each pdd USA Each or $15.00 ppd World

Driller Killer play blazing Swedish Hardcore with heavy metal influences. One of the best bands ever. One of my personal most favorite bands.

Diskonto "Diskontography" Cd Collection of their early out of print records including their demo tape. Blazing Swedish thrash.

End of All "Same Shit But Different" Cd Blistering Swedish Thrash featuring an ex member of Wolfpack. Manditory

Cripple Bastards "Your Lies In Check" Cd Re-issue from this long-out-of-print classic. Ferocious grindcore at its best.

Wartorn "In the Name of the Father, Son and the Holy War" Cd / Lp A brutal style of Swedish styled State of Fear driven insanity.

Massmord "Inget Liv / Ingen Dod" Cd Swedish hardcore with piercing guitar leads, brutal bass, and whirlwind drumming, dual fe/male trade off vocals.

Phobia / Skrupel Split CdEp $5.50 Ferocious grindcore from both bands. This is Phobia's best stuff in years in my opinion. Essential.

Insuiciety "Believe And Die" Cd Totally devastating and refreshingly original doom/sludgecore in vein of Eyehategod and Grief.

Desolatevoid "Self Medicated Psycho Therapy" Cd Consider this an album that is anchored in a more straight ahead SOILENT GREEN, sucks the bone marrow out of EYEHATEGOD, and smokes up a little HIGH ON FIRE. Maybe then you'll understand why this shit is too heavy. (Blabbermouth.net)

Neuron "Gleichschritt" Cd Wicked grindcore from Germany. Some of the best I've heard. Neuron is all about grinding, thick, powerful grindcore

Gaurithoth "Perverse" Cd Raging European Black Metal. A little like Impaled Nazarene, Gaurithoth explodes on their debut album of pure insanity.

Mesrine "I Choose Murder" Cd Essential grindcore / Metal with a style to that similar to Dahmer This is awesome grindcore.

Diskonto "Watch Us Burn" Cd They are from Sweden so you should already know this is awesome. Their best album to date for sure.

Accion Mutante "The Complete Discography" Cd Everything they have recorded so far. Highly Essential. Total Crust / Metal.

To What End? "Concealed Below The Surface" Lp I consider this band to be the best Swedish Hardcore band going right now.

Misery "Production Through Destruction" Cd Re-release of this hard to find classic crust album from the early 90's

Pisshead Blues Band "s/t" Cd Blues lounge rock spewing from members of Civil Disobedience and Misery. Nice, relaxing and awesome.

Uncurbed "A Nightmare In Daylight" Cd Swedish hardcore // **Audio Kollaps** "Music From An Extreme, Sick World" Cd / Lp

Head Hits Concrete "Thy Kingdom Come Undone" Cd Discography // **Homoiratus** "Apocalypse" Cd Pulverizing Grindcore / Death Metal

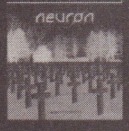
Beyond Description "A Road To A Brilliant Future" Cd / Lp // **Despite** "No Promise of Tomorrow" Cd / Lp

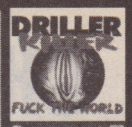
Urban Head Raw "Human Instinct" Cd Japanese Crust. // **Agathocles** "Alive And Mincing" Cd (Ltd to 1000)

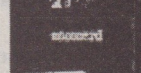
Words That Burn "Spawning Ground For Hatred" Cd / Lp (Mailorder Ltd to 100 Red Vinyl)

Remains of the Day "Hanging on Rebellion" Cd // **Asschapel** "Fire And Destruction" Cd // **Disgust** "The Horror Of It All" Cd / Lp

Facedowninshit "Shit Bloody Shit" Cd // **Wolfpack** "Allday Hell" Cd // **Misery** "Early Years" Cd // **Misery / Extinction of Mankind** Split Cd







For more reviews of all of these titles visit www.cahrecords.com/reviews.html

C.A.H. Records also has a huge list (thousands of items) of music and shirts we sell, so visit our web-site www.cahrecords.com. We have some of the cheapest prices, best service, and fastest shipping anywhere.

CDS ARE $9.50 PPD USA / $13.00 PPD WORLD // LPS ARE $10.00 PPD USA / $17.00 PPD WORLD

C.A.H. Records // P.O. Box 1421 // Eau Claire, WI 54702 // USA **WE DON'T DO PRINT CATALOGS**

Email: orders@cahrecords.com // Web: www.cahrecords.com // We accept credit cards // Upcoming: ???

MAXIMUMROCKNROLL PRESENTS

PUBLIC SAFETY

AN INTERNATIONAL COMPILATION

lp and cd out
www.maximumrocknroll.com

unreleased songs by 26 bands including

REER SUICIDE ÄÄRITILA DISEASE FRAMTID LBAL LIMP WRIST GORILLA ANG FRAMTI
MALDEHYDE NIGHTMARE PERSEVERE REGRESS REGULATIONS DIRECT CONTR VERE RE
JUNKIES SIGNAL LOST SIN DIOS SLEEPER CELL DEADFALL HOLY S SIN DIOS
EDESTRIANS SMARTUT KAHOL LAVAN SUNDAY MORNING EINSTEINS THE FIRST VAN SU

REDNECK TODAY - KRAUT TOMORROW

LEARN GERMAN

TRUST

IN SIX E-Z LESSONS

- No previous experience necessary
- Receive bonus credits if drug habit proven
- Conditions apply: We're the oldest zine in Germany dealing with our and maybe your kind of music. Single copies are 3$ plus postage.

Contact dolf@trust-zine.de or look up trust-zine.de
TRUST fanzine. The old guys at the bar since 86.

The followup to the mighty Thrash of the Titans compilation featuring

Nine Shocks Terror • El Nudo
Nailed Down • Vitamin X
Contrasto • Deride • Armistice
Voetsek • Swarrrm • F.P.O.
Lets Grow • Ruido • Riistetyt

THRASH OF THE TITANS II

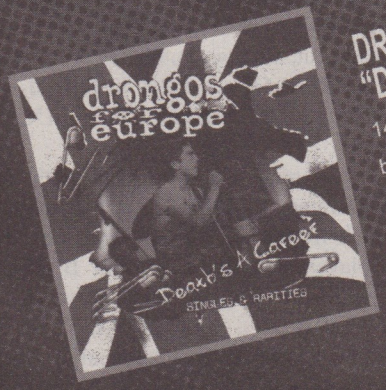
Multicolored vinyl LP
($9ppd USA/$16ppd World Air)

KNOW RECORDS

KNOW RECORDS
P.O. BOX 90579 • LONG BEACH, CA 90809
www.knowrecords.com

Out Now on

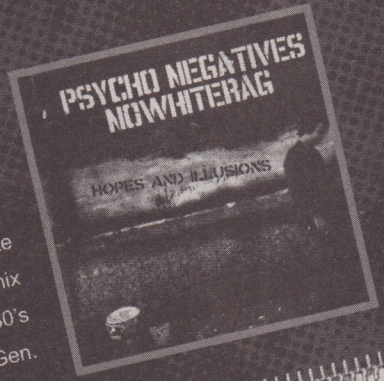
PURE PUNK RECORDS



DRONGOS FOR EUROPE
"Death's A Career - Singles & Rarities" LP

14 track collection by this cult early 80's UK Punk band. Includes all of their singles releases between 1980-1984 plus rare compilation appearance and previously unreleased studio recordings.

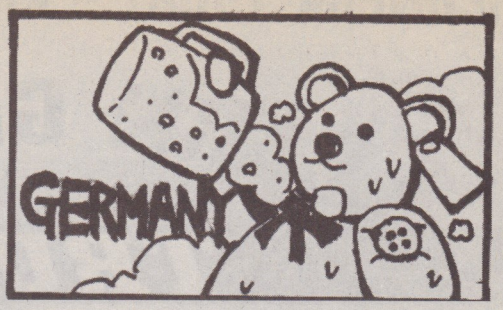
PSYCHO NEGATIVES / NO WHITE RAG
"HOPES AND ILLUSIONS" Split 7"



Split release between two of the best new bands to come out of the Italian Punk scene in years. No White Rag return with 3 hot new tracks of fast Streetpunk/Hardcore with an Anarcho touch sounding like a mix of The Varukers, Unseen and Conflict while Psycho Negatives make their debut with a dose of early 80's leather, bristles & studs singalong Streetpunk reminiscent of Blitz, One Way System and Chron Gen.

Pure Punk Records, CP 214 - 43100 Parma - Italy
WWW.PUREPUNK.IT
info@purepunk.it

SCENE REPORT BERLIN



It has been a while since I thought to write a Berlin Scene Report. Over the last two or three years there have been many new and good bands, new fanzines edited, new labels started, etc. I think the scene in Berlin is strong at the moment and would like to let you know more about what is happening. I'm not the type who thinks that punk and hardcore was only good in the past, although I'm really into early '80s HC/punk. But the worldwide DIY network still exists and works; there are so many great people and fantastic bands involved, so why should we always cry about the good old days?

This small article will talk focus on the DIY scene, because that's the part of the HC/punk scene where I'm most involved. Plus there are too many metalcore-, moshcore-, screamo-, streetpunk-, emo- and whatever bands, labels and zines to mention. Also, there is a bunch of non-political and even sexist crap in this so called *HC/punk scene*, but I will not provide a platform for them here—fuck them…

During the past few years I have become very active in the local DIY scene. After finally starting a fanzine—*Thrash It Away*—I started a small DIY label—Thrash bastard—that releases records by cool raw and fast bands. I'm really happy about how it's going so far, although it occupies a lot of my time and energy. Beside that I'm promoting concerts and from time to time book entire tours, such as European tours for PISSCHRIST, B.U.S.H., THE RATS, A.N.S., and ANTI-MASTER. And I also contribute articles to zines from all over the world, such as this one, *he-he-he*. I'm also quiet active in anti-prison and prisoner-support groups, and trying to support worldwide *ABC* groups with my label.

Anyway, let us start with a small overview about what is happening in the Berlin DIY punk scene. First of all it is important to mention that the Koepi Squat, a great place for shows, cinema, also featured a trailer park, and a bunch of punks lived there, was sold on May 8th. Since early May when this report was written nobody really knows what will happen. But after all of the evictions around Europe during the last few months and years, Koepi will probably face eviction too. There have been many demonstrations. For more information try www.koepi.squat.net or write to: koepi_info@web.de.

As I told you before there are many good bands coming out over the last couple of years. My favourite band is MÖNSTER (www.myspace.com/monsterberlin, killedbymonster@yahoo.com) who plays great d-beat rock'n'roll in the vein of FROM ASHES RISE, BORN DEAD ICONS or MOTÖRHEAD with intelligent, political lyrics. Comparisons have been made to the modern *Swedish-Crust-Portland* sound with a good measure of rocking riffs and a classic straight forward hardcore feel. They began in May 2004, forming from other great bands such as HIGHSCORE, PEACE OF MIND, INSUICIETY and COSTA'S CAKE HOUSE. So far they have released two LPs, their debut *Death Before Disorder* and *Arms*, both on Sabotage Recs with the latter a split release by Day After Recs from Czech Republic. And there is also a split seven-inch with Potsdam's CHAINBREAKER on the Berlin label Vendetta Recs. I don't know if the new seven-inch on Unsociable/Sabotage is already out, but you should keep your eyes open for it. As far as I know there is also a split-seven-inch with AUSTIN LUCAS planned.

A relatively new band with the drummer of MÖNSTER, the mighty *Iffi* Iffland, on vocals, with the bass player and drummer from BATTLE ROYALE and the guitar player from SKRUPEL is COLD WAR (www.myspace.com/coldwarhc). They do raw and fast HC in the vein of INFEST or SIEGE. They are probably the funniest band around and always great to watch when they perform their sets in funny outfits. They recorded a bunch of songs that will be released for their debut seven-inch on 625 and a

split-seven-inch with VOETSEK on Deep Six, which should be out soon. COLD WAR will also be on a compilation LP with ROSENBOMBS, WEEKEND NACHOS, VOETSEK, XFILESX and more...
Another really good Berlin-based band is INSUICIETY (www.myspace.com/insuiciety, insuiciety@yahoo.com). They broke up for a while but have begun practicing. INSUICIETY was formed by five polish punks, who live in Berlin, and played dark and heavy sludgecore with female vocals in the vein of NEUROSIS or COUNTERBLAST.

ALLEE DER KOSMONAUTEN (www.alleederkosmonauten.org) plays a similar sound. I saw them some years ago at a punk fest playing on a trailer in the middle of the street. However they have come a long way since then. Nowadays they are a total blast—slow, heavy sludge with female vocals. Their self-titled LP, which was co-released by Unsociable Recs, Behind The Scenes Recs and a Polish label Trujafala Recs, is a masterpiece of gloomy, dragging, *slowly-developing*, partly-instrumental songs that spread a pissed and ached, almost depressive mood. Not easy to digest but very recommended.

One of the bigger and more well-known bands but not really connected to the DIY Punk Scene is THE OCEAN (www.myspace.com/theoceancollective, www.theoceancollective.com). I like them that's why they appear in this scene report. They play heavy and very metallic hardcore with sludgy influences. They are on larger metal labels like Metalblade and Throne records now. I don't really know how many releases they have so far. But there is a great split with them and the Swedish band BURST released on the very fine Dutch metal label Garden Of Exile Recs. I think they also going to release some new stuff by THE OCEAN.

Also not really connected to the DIY Scene but a good band is FINAL PRAYER (www.myspace.com/thefinalprayer. www.finalprayer.de). With people from DISRESPECT, LIFEFORCE, and SHORTAGE. There is a lot of moshing and kickboxing at their shows, but they are nice dudes and the bass player is really into anarchist politics. After putting out their demo *First Round Knock Out* on Our World Records, they released a split MCD with CRISIS NEVER ENDS on Punchline Records. In April of 2006 their debut album, *Right Here, Right Now*, on Let It Burn Records was released. If you like bands like BORN FROM PAIN or MERAUDER you should give them a chance.

INSUICIETY

Another really good band with already a couple of years playing is BATTLE ROYALE (www.myspace.com/thebattleroyale, www.battle-royale.de). They broke up just recently because of personal differences, or maybe they needed a break. Nobody really knows. They played raw and sometimes chaotic thrash metal. The singer, Stefan, runs Vendetta Recs, and their members played in bands like MIOZÄN and PINK FLAMINGOS. They released two seven-inches on Vendetta Recs, an MCD on an American label and a split-seven-inch with MARKED FOR DEATH on the British label Concrete Atlas Recs. In 2005 they did a three-week US tour.

One of the longer running crust bands is AUTORITÄR (people.knup.de/autoritaer, autoritaer@knup.de). They have a bunch of releases, a split-seven-inch with AGATHOCLES from Belgium on Yellow Dog Records, a split-ten-inch with WARSORE from Australia, co-released by TVG Records and Yellow Dog, and a split-seven-inch with TOTALITÄR from Sweden on Yellow Dog Records. They don't play live that often and I think at the moment they have stopped playing because of a line-up change. But they are definitely one of the better Berlin crust bands. There are more such as M.V.D., EBOLA or WORHÄTS, but I'm not really familiar with them.

A band that has started playing again since Stephan is back from Scotland where he played in the mighty thrash band ATOMGEVITTER is ALLIANCE (www.alliance-hc.de.vu, sbothe@zedat.fu-berlin.de). Their LP *Disborder* which was released by several labels reminds me sometimes on early AGAINST ME! Okay, okay, maybe not the *best* comparison. Don't expect a one-to-one-copy. Anyway, ALLIANCE is a really good band with nice song writing. They also released a split with the Scottish band LOS DESTRUCTOS.

Christoph and Stephan from ALLIANCE have a new band which plays early '80s hardcore called FAMILY MAN (www.family-man.org, www.myspace.com/fmhardcore, sbothe@zedat.fu-berlin.de). Exactly the kind of hardcore I'm most into. Great shit!!! I think my favorite of the newer bands.

There are more new, good bands to mention. For example, THE SITUATIONS (www.myspace.com/thesituations), play the late '70s punk sound with hardcore influences which is quiet popular at the moment, ala REGULATIONS, YOUNG WASTENERS and all the other great Copenhagen Bands. They recently released their debut *Pressure Is a Pleasure* LP on Yellow Dog Recs.

THE WORKING DEAD (www.theworkingdead.de / cyco-r@web.de) also do the old school, '80s hardcore thing. Their music has plenty of circle-pit parts and a lot of sing-a-longs. Some people compare their music to GORILLA BISCUITS or BOLD. So far they have recorded a nice demo which is available through the band. There are taking a break at the moment, but I really hope they will continue!

Another new and very active band is MAKE IT COUNT (www.myspace.com/makeitcountx/; www.makeitcount.de). They have played a bunch of live shows and I heard from a couple of people that they are really good; I haven't seen them yet. Their self-released demo is already sold out. They also released a three-way split-CD and I guess there will be a new seven-inch out very soon. MAKE IT COUNT plays modern melodic hardcore in the vein of COMEBACK KID and CHAMPION, something which Berlin has not seen for many years.

Another great new band is LIES FEED THE MACHINE (www.myspace.com/fodderforthemachine). They are more into crust and have played only a few shows so far. They are really nice dudes and very much into the political DIY scene here in Berlin. They released their debut LP on several labels just some months ago.

A nice band, mostly covering MISFITS songs, are MISKIDS (www.myspace.com/miskids). Their singer, Fuss, has another band ROAD KILL ZOMBIES (www.myspace.com/roadkillzombies), that plays loud rock 'n' roll. They just recorded their first demo and have played only a handful of shows.

A longer running band is TOTALLY SUNBURNED (www.myspace.com/rocknrollassbomb). They released the *Rock 'n' Roll Assbomb* CD-EP on Meuterei Recs, which includes their one and only hit song *punkrock radio*.

The same people have formed another band, BEHIND THE SUN (www.myspace.com/brokenheartcore), that plays HC/punk with gloomy melodies. Stephan, the singer of both bands, has also an acoustic emopop project called A BITTER SOUL (www.myspace.com/ abittersoul) with his ex-girlfriend Steffi. They play in bars or at parties—really nice stuff.

He plays also in a new death metal band, ALTARE (www.myspace.com/ altare), with Tom (ex-JOHN DEERE, TOTALLY SUNBURNED), Judith (BATTLE ROYALE) and Cristiano (COMRADES, LOS VATICANOS) on drums.

A BIT OF BRAINDEAD (www.myspace.com/ abitofbraindead) started back in February of 2004, but they are still a new band; a bunch of relatively young guys, who just played a couple of local shows and recorded a demo early last year. They mix old school, some skatepunk, some trash into a fast and angry sound. They are very influenced by VITAMIN X, maybe a bit too much....

DELEOMETER (www.myspace.com/deleo5) has been playing for a few years, but have only played with their most recent lineup for the past year. They are influenced by bands like ORCHID, REVERSAL OF MAN, YAGE or KAOSPILOT with a female vocalist. There is a new recording that will released by Asymmetrie Recs soon.

TELEKOLLEG (www.myspace.com/telekolleg) also plays screamo with *grindy* female vocals. I'm not really into this type of thing but I like them. They seem to be influenced by bands like MAJORITY RULE or ZANN.

Okay, so far I'm pretty sure that I forgot at least one or two bands that should appear in this scene report, but there are many bands I have not mentioned on purpose. It's cool to see so many new and cool bands to have started during the past few years. So, there is no more reasons to complain about how bad the scene in Berlin is...especially if we would count all those great Potsdam bands like CHAINBREAKER, SOLID DECLINE and CYNESS as well...

There is also a bunch of newer and older zines really worth reading. The very political and demanding zine *Massenmörder Züchten Blumen* reached six issues. However, Gerki, who was doing most of the work decided to stop and moved from Berlin. So I don't know if there will be more issues. The zine was very controversial, most articles focused on political issues, and some issues included a tape or CD compilation. It was written in German and if you're interested try contacting him: MzB@suiciety.de.

The only English zine from Berlin I know is *Swing Kid*. It always looks more like a book because it typically has more than 100 pages and is done by a really nice guy Gunter, who is really into *third-world* and other *exotic* punk scenes. So he always interviews bands from countries like South Africa, Zimbabwe or Mauritius, or Anarchists from Iran, etc. Quiet interesting and defenitly one of the best zines from Berlin and definitely worth checking out! You can reach him through mail: kamillentee.waldesruh@web.de.

The longest running zine I'll mention is *Anti-Everything*, which has reached six issues. It's really funny but unfortunate for you, written in German. There are great sci-fi stories, travel reports, short stories, and interviews. Really good! They even have a website: www.antieverything.de/; www.myspace.com/krzysztofwrath; wrath@antieverything.de.

Another excellent zine is *Feuer Machen*, done by Andres. He just put out one issue, but I hope there will be more, because he has a really nice writing style. The zine includes only short stories but it's great fun to read. (You may think I'm a bit too enthusiastic about these zines, but they all are really good. I would love to see more people doing zines.) You can reach Andres through email: cuteandres@yahoo.com or check: www.myspace.com/rid-deception. He is also doing a new zine called *Deception* with another nice guy, Torsten. Issue number two should be out soon. Check: www.myspace.com/deceptionzine.

I'm also doing a zine called *Thrash It Away*. So far I released three issues full of columns, interviews, travel- and tour-reports, political articles and personal stuff. Issue number three came out just a few weeks ago. It was planned to be a split issue with *Massenmörder Züchten Blumen*, but since Gerki stopped it's become a regular *Thrash It Away* issue, but focused on gender issues, homocore and queerpunk. We did some really good interviews with several people involved in zines and political projects, and there are articles about anti-Semitism, gender and women, the Indonesian punk scene, and again, a bunch of columns from people from all over the world. So keep your eyes open. The zine is mostly in German, but there is always some stuff in English as well. Check: www.myspace.com/thrashbastard_ or write me: thrashxbastard@yahoo.de.

What may be the most popular and only

free one I'll mention is *Dogprints*, even if the most recent issues don't came out that regular anymore. There are always 3,000-4,000 copies printed and it gets released every two months. Well, at least that's the plan. The zine is completely in English and includes mostly interviews, some reviews and a bunch of advertisements. Write them: dogprints@yellowdog.de or check: www.dogprints.tk; www.myspace.com/dogprints. The zine is done by Sven who also runs Yellow Dog Records (www.yellowdog.de / sven@yellowdog.de), the biggest and maybe most wellknown DIY-label based out of Berlin. They have released a bunch of great records in the past: TO WHAT END? LP, BORN/DEAD/CONSUME LP, REMAINS OF THE DAY LP, DISCLOSE/WORLD BURNS TO DEATH split-seven-inch, OBSERVERS LP, UNDER PRESSURE CD, and the PISSCHRIST LP. They also do buttons, print shirts and rent vans for touring bands. And you can visit them at their small but fine store at Wühlischstr 38, Berlin-Friedrichshain. Definitely worth checking in if you are in Berlin some day.

Not far away from Yellow Dog Store there is a relativly new store called Xbis Aufs Messerx (www.myspace.com/xmesserx), owned by Robert from ADAGIO830 and Stefan from Vendetta Recs. You can find them at Marchlewskistr. 107, Berlin-Friedrichshain. They have a lot of screamo, hardcore, metal and some crust stuff; t-shirts, books, and zines. From time to time they do exhibitions of punk artists and there is also a small tattoo studio in the back.

As I mentioned above the singer of BATTLE ROYALE, Stefan, runs the very fine label Vendetta Records (www.vendetta records.de / vendettarecs@yahoo.de). He just released the GRAF ORLOCK *Destination Time Tomorrow* ten-inch and CD, the already sold out HEWHOCORRUPTS *The Discographer* double-LP, the MÖRSER *Purescum* LP, ZANN *Three Years In The Desert* LP and PERTH EXPRESS LP. I like almost all his releases.

If you are more into hardcore and punk and bigger labels you should check out Core Tex in Oranienstrasse 3, Berlin-Kreuzberg, another good record store. They also sell t-shirts, DVDs and other stuff.

Another really good label that has been around is THOUGHT CRIME RECORDS (thoughtcrime@berlin.sireco.net). Thomas does mostly seven-inches and has released some great stuff so far: DISIDENCIA seven-inch CEMENTERIO SHOW/L'AMICO DI MARTUCCI split- seven-inch, or the debut RUIDOSA INMUNDICIA seven-inch—great band from Vienna with female vocals in the vein of LOS CRUDOS. He has a new website: www.thoughtcrimerecords.de.

A bunch of really good records, such as SVARTENBRANDT *Sista dan'i rampljuset* seven-inch or THE OBSERVERS So What's Left Now LP (co-released by Yellow Dog) were released by ARSCHKARTE RECORDS, which is run by Sven (www.myspace.com/jenz22).

Seems that all labels in Berlin are run by nice guys, *he-he-hè*. Another is Jan, who is doing YoYo Records (www.myspace.com/yoyorecords). He released records by ST. CATHERINES and I FARM amongst others. NORTH LINCOLN/YOU ME & THE ATOM BOMB split- seven-inch, LEMURIA *The First Collection* CD/LP, RINGERS *Dentention Halls* LP, and DENY EVERYTHING *Fire This Time* CD/LP are planned and should be out soon.

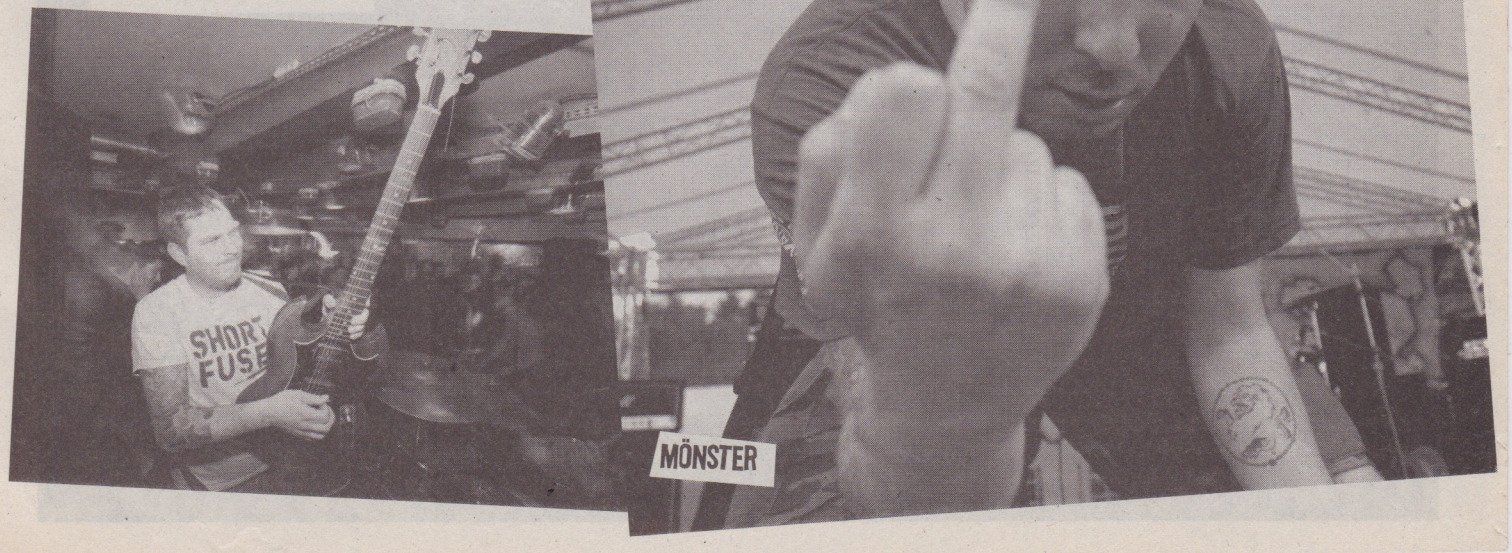
My label Thrashbastard Records just released some seven-inch of great bands like DICK CHENEY, THE TANGLED LINES, B.U.S.H., THE RATS and SHUT THE FUCK UP. The first LPs were just released: B.U.S.H. *New American Century*, LET'S GROW *Disease Of Modern Times*, A.N.S. *The Process Of Stoking Out*. A bunch of other releases are planned for this year: THIS SHIP WILL BURN, VASELINE CHILDREN, O INIMIGO seven-inches, B.U.S.H. 12", and THE RATS LP. So keep your eyes open! Hopefully there will be a website soon, but since I've no idea of html and all this stuff it maybe will take some more time. But you can check out my releases and some more information on the label at: www.myspace.com/thrashbastard or write me an email: thrashxbastard@yahoo.de.

Contact me if you want to know more about what's going on in Berlin, if you have some questions concerning this scene report, or are just interested in talking about whatever.

Stay active, support your local scene, and don't forget the struggle!

—Andreas

Mönster photos by www.attheshow.com & www.endofchaos.com

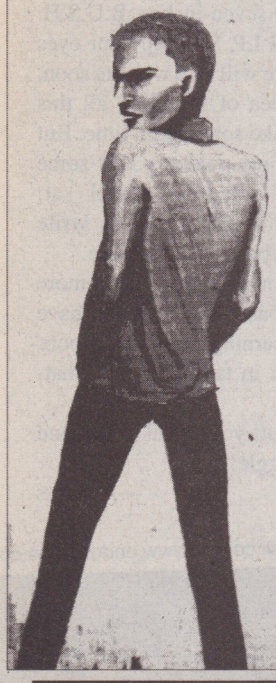


SUPER SECRET RECORDS

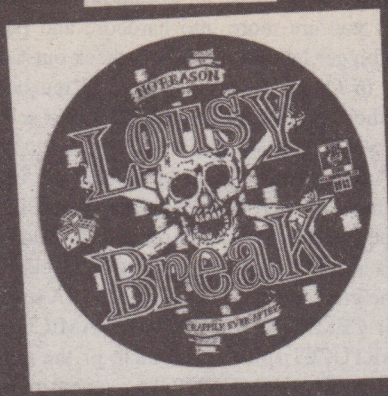
www.supersecretrecords.com
P.O. Box 1585 Austin, TX 78767

WHAT WE DO IS SECRET.

BROTHERHOOD OF ELECTRICITY
FACELESS WEREWOLVES
NERVOUS EXITS
HOTRAILS
SPARKLE MOTION
TOKYO NITES
MANIKIN



OUT NOW!!



New! Lousy Break 7" picture disc!

$7 ppd USA or buy online

www.headacherecords.com

HEADACHE RECORDS

HEADACHE RECORDS P.O. BOX 204 MIDLAND PARK, NJ 07432

DAMAGED GOODS

WILD BILLY CHILDISH & The MUSICIANS OF THE BRITISH EMPIRE
Punk Rock At The British Legion Hall
Debut album out now 14 brand new songs including the single 'Snack Crack'
DAMGOOD 281 LP/CD

PSYKIK VOLTS
RE-VOLTING (79-06)
DAMGOOD 278 CD
Compilation of rare and obscure tracks including the classic 7" from '79 'Horror Stories No.5. 7" pic disc also out now (DG277P)

NOW DISTRIBUTED IN THE USA BY HEPKAT

Out now..HOLLY GOLIGHTLY NEW CD/LP / PORK DUKES CD
COMING SOON...JOHNNY MOPED 'BOOTLEGS'CD/LP, RUDI CD BRIEFS 7", FABIENNE DELSOL, HEADCOATEES RE-ISSUES...

Check out our website for a full list of over 200 Punk, Garage & Indie titles from the last 18 years inc Holly Golightly, Buff Medways,Raw Records stuff inc Killjoys, Users, etc, lots of Billy Childish stuff, Revillos, Prisciilas, Fabienne DelSol, Helen Love, MIKABOMB!, TV Personalities, Snivelling Shits & lots more.

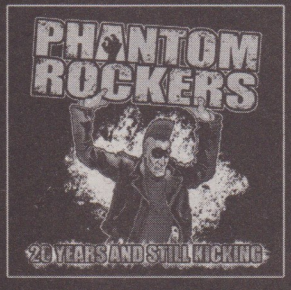
There is a shop on the site so you can order anything we do to be sent anywhere in the world (VAT free outside Europe) in no time at all. There's also a up to date news and gigs section too.

We are distributed in the US by HEPKAT and other fine distributors, if you have trouble finding our releases contact us direct (info@damagedgoods.co.uk)

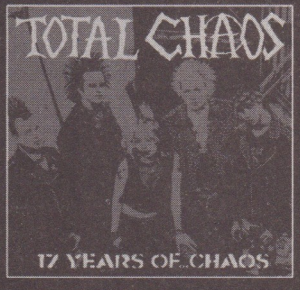
WWW.DAMAGEDGOODS.CO.UK
PO BOX 45854 LONDON E111YX UK

SOS RECORDS NEW RELEASES

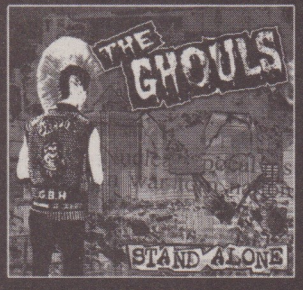
www.sosrecords.us



Phantom Rockers
"20 Years and Still Kicking"
Release date: February 6th

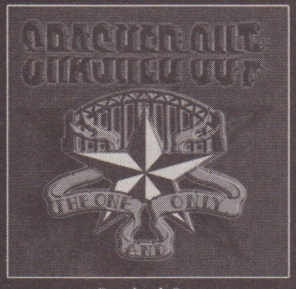


Total Chaos
"17 Years of Chaos"
Release date: March 6th

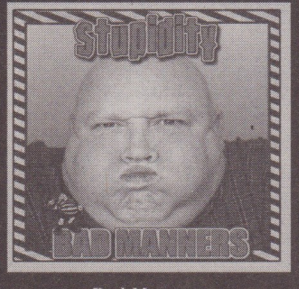


The Ghouls
"Stand Alone"
Release date: March 6th

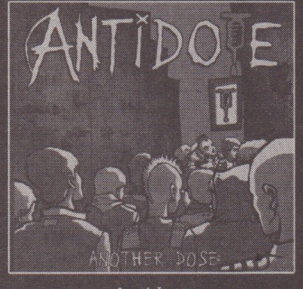
The Toy Dolls
"Treasured Tracks"
Release date: May 1st



Crashed Out
"The One and Only"
Release date: May 1st



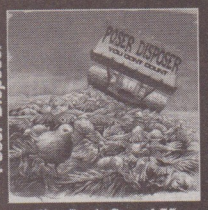
Bad Manners
"Stupidity"
Release date: June 12th



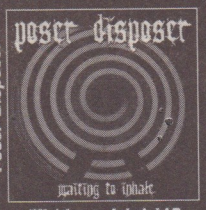
Antidote
"Another Dose"
Release date: June 12th

Spoiler NYC
"Grease Fire in Hell's Kitchen"
Release date: June 26th

OUT NOW ON: UNREST RECORDS

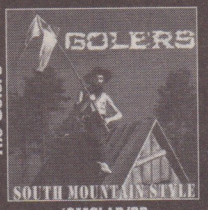


Poser Disposer — 'You Don't Count' 7"



Poser Disposer — 'Waiting to Inhale' LP

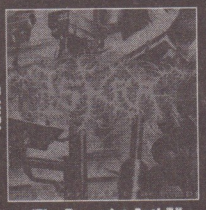
Hail of Rage — 'Discography' LP



The Golers — 'SMS' LP/CD

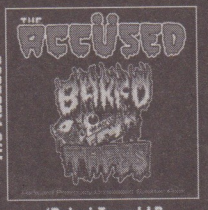
The Golers — '2nd Generation' CD/LP

Massgrave — 'S/T' LP

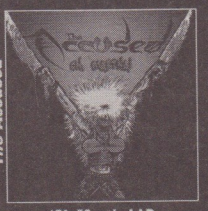


Iskra — 'The Terrorist Act' 7"

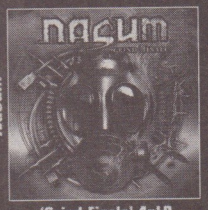
The Accused — 'Archives 81-86' 2xLP



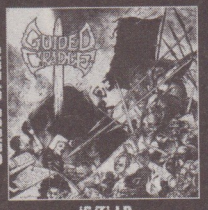
The Accused — 'Baked Tapes' LP



The Accused — 'Oh Martha' LP

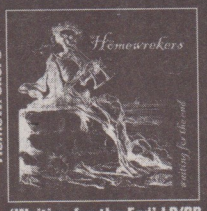


Nasum — 'Grind Finale' 4xLP



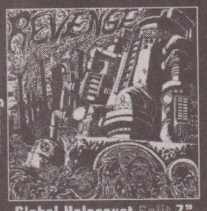
Guided Cradle — 'S/T' LP

Massgrave / Poser Disposer Split 7"

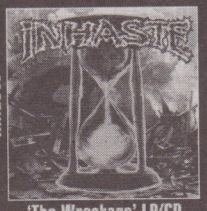


Homewrekers — 'Waiting for the End' LP/CD

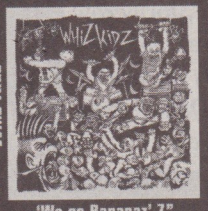
Deformed Conscience — 'Discography' 2xLP



Massgrave — Global Holocaust Split 7"



Inhasta — 'The Wreckage' LP/CD



Whiz Kidz — 'We go Bananaz' 7"

Agathocles — Axed Up Conformist Split CD

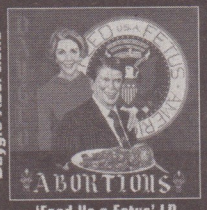
Self-Rule — Iskra Split 7"

US Distribution - **brickwallrecords.com**

COMING SOON

European Distribution - **greenhell.de**

Dayglo Abortions — 'Out of the Womb' LP



Dayglo Abortions — 'Feed Us a Fetus' LP

Dayglo Abortions — 'Here Today, Guano Tomorrow' LP

Dayglo Abortions — 'Two Dogs Fucking' LP

Dayglo Abortions — 'Little Man in the Canoe' LP

Dayglo Abortions — 'Holy Shiite' LP

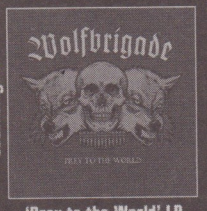
Dayglo Abortions — 'Death Race 2000' LP

Discharge — 'War is Hell' LP

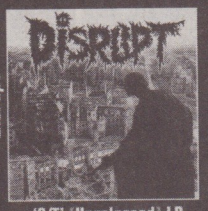
Consume — 'Forked Tongue' 7"

Consume — 'S/T' 7"

Twisted System — Assassination Split 7"



Wolfbrigade — 'Prey to the World' LP



Disrupt — 'S/T' (Unreleased) LP

The Accused — 'More Fun Than...' CD

The Accused — 'The Return of Martha...' CD

MASSIVE RARE **PUNK** AND **METAL** VINYL MAILORDER CATALOGUE AT:

WWW.UNRESTRECORDS.COM

Suite 239 • 10654-82 Av. • Edmonton, AB • T6E 2A7 • CANADA

STORMCROW

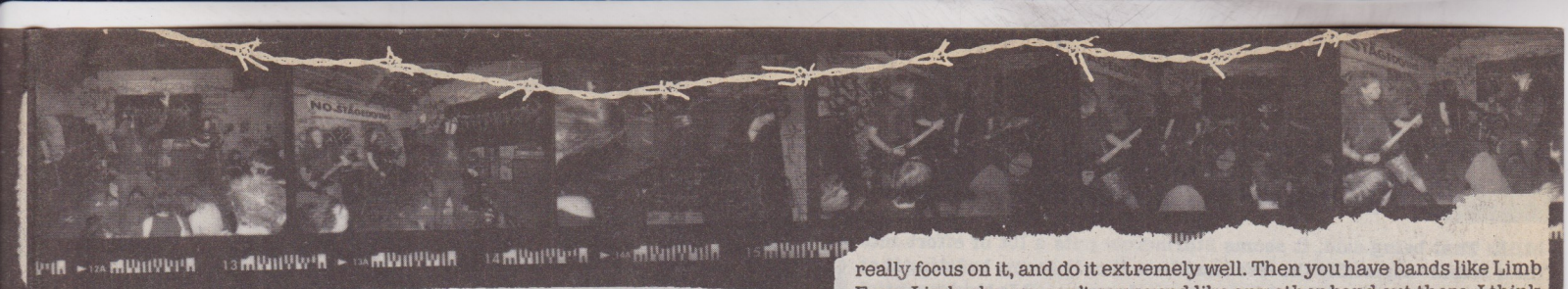
Merely utter the words "crust punk" and it may bring to mind throngs of easily replaceable noise bands with a lack of talent or direction. While that's accurate in some cases, Stormcrow and a few other dark, heavy bands seem to be leading a resurgence of the genre, with music deeply rooted in the past that at the same time encompasses a new sound and structure. Often reaching epic heights and transforming the narrow stereotypes that abound in punk these days, Stormcrow has taken the best parts of early-'80s thrashers, hardcore, and even doom metal and molded a sound that is by all accounts refreshing and innovative. Stormcrow is: George Kumparak, Steve Deuce, Nate Smith, Brian Clouse, Jason Chaos. Interview by Will Kinser.

MRR: Let's get started with a brief history of Stormcrow.
GEORGE: Stormcrow formed in late 2003 with the line-up as: Lee (guitar), Brian (vocals), George (bass), Tony (guitar) and Tony Gonzales (drums). After a few months and a song or two in the bag, both Lee and Tony Gonzales moved away. So we found Steve, who we heard had a healthy appetite for whiskey and metal, and asked if he wanted to play with us, and after a few practices and countless beers, he agreed. We played a few shows in early 2004 with this line-up. We bugged Nate for a few months to join on second guitar, and he finally said OK after we got him so drunk he couldn't say no. This line-up lasted until the winter of 2004, and after we recorded Enslaved In Darkness, Tony moved away to Spokane, WA. After a short hiatus we got Jason to play guitar, and have since played a bunch of gigs all over the West Coast and recorded for a few splits....
JASON: Well, I wasn't there to start, but let's just say I was an integral part of Brian moving to the Bay Area.

MRR: Let's get started with a brief history of Stormcrow.
GEORGE: Stormcrow formed in late 2003 with the line-up as: Lee (guitar), Brian (vocals), George (bass), Tony (guitar) and Tony Gonzales (drums). After a few months and a song or two in the bag, both Lee and Tony Gonzales moved away. So we found Steve, who we heard had a healthy appetite for whiskey and metal, and asked if he wanted to play with us, and after a few practices and countless beers, he agreed. We played a few shows in early 2004 with this line-up. We bugged Nate for a few months to join on second guitar, and he finally said OK after we got him so drunk he couldn't say no. This line-up lasted until the winter of 2004, and after we recorded Enslaved In Darkness, Tony moved away to Spokane, WA. After a short hiatus we got Jason to play guitar, and have since played a bunch of gigs all over the West Coast and recorded for a few splits....
JASON: Well, I wasn't there to start, but let's just say I was an integral part of Brian moving to the Bay Area.

MRR: On the last Northwest tour I caught your show in Seattle at a house party, and there was almost a fight between the band and someone from the audience. Would you care to elaborate on the details? What are your personal views on violence at shows?
NATE: Yes, I was the band member involved in that confrontation. I didn't want it, I didn't enjoy it, and it really depressed me afterwards. If you want violence, go elsewhere, don't get drunk and start fights with the band at the show while they're playing. There are very few good venues for shows as it is; we don't need violence as a factor in shutting them down.
GEORGE: I like going to shows that are crazy and high energy—that's one of the things that attracted me to punk in the first place—but a line gets crossed when the band you're watching can't even play without getting knocked over. That incident was just somebody being a drunken imbecile; even his friends thought he was being a jerk. If you can't control yourself when you're drunk, don't drink.
JASON: That sucked, but in reality, it was no big deal at all. A drunkian was trying to make out with Nate when he was playing, and like every normal non-whore, Nate wanted to get to know him first. The drunkard didn't see it that way. He thought they were already close enough to "take it to the next level." To bad for that dude, Nate didn't even know his name.

MRR: How did the rest of the tour go? I know you played some sort of Northwest Crust Gathering, how was that? What were some of the other bands, and how do you feel you fit into this scene?
GEORGE: The shows were all killer—thanks to Andy and Hopper for all their help. We played with some great bands: Sanctum, Limb From Limb, Order of the Vulture, In Haste, Massgrave, Warcry, etc... People who say there's no good heavy crust/punk these days are out of their minds.
NATE: It was great.
BRIAN: The "Crust Gathering" in Portland was awesome. I really wish Massgrave would have come to Portland to play that show. Most of the bands we played with where really heavy and I thought we fit in pretty good? Order of the Vulture, Sanctum, Massgrave, and Limb From Limb were awesome bands I'd really like to play with again next time we go up that way. We didn't go to Canada 'cos Andy brought Vancouver to Seattle... well, part of it anyway.



MRR: How come you didn't play in Canada on the tour? Why can't Jason get into Canada?
JASON: This is the perfect forum to make this statement: I LOVE CANADIANS! When we did the Northwest trip, it made coming home hell. It was a lot of fun hangin' in Seattle and Portland with the Sanctum peoples and all the Canadians. Had a great time, didn't even punch the dude who tried to coke my weed bowl (but I should have). I am the reason Stormcrow can't go to Canada. In early 2001, I was in a band called Terror Attack. We would travel the US, ambushing bands on the way to their shows, stealing all their clothes, merch, equipment, and van, and then we would show up at the shows and pretend to be that band. It worked out great for a few months. In September of 2001, we were on tour in the forests of Saskatoon when we overheard some people talking of some mistake a few pilots made in New York. Since we were wearing full-body Burqas at the time, we were detained, and eventually exiled from Canada, which sucks, because they make killer gravy.
NATE: Jason's family comes from a long line of powerful French separatists. If he were allowed into Canada, the Canadian government fears he may use this power to convert the system of government from a partial parliamentary democracy into a full constitutional monarchy with French as the official language. Thus, Jason is not allowed across the border. Read all about it in the next issue of Crustler.

MRR: These days people throw around comparisons to bands like Bolt Thrower, Axegrinder, Sacrilege, etc. Do you feel that the modern crust/stench-core scene has anything new or original to offer? What do you think when you get compared to such bands? What are some of your influences other than other above-mentioned bands?
GEORGE: That kind of labeling has always been around, and I think it's mostly the result of lazy record reviewers. People always want things placed in categories, and while I think it's true that we sound more like those bands than, say, Conflict or Crucifix, I think it can be misleading. I think it's funny that you can switch around the reviews for Stormcrow, Hellshock, and Sanctum records, and any one of them would be as accurate as any other, and that somehow every crust band sounds like Antisect, every grind band sounds like Carcass, every punk band sounds like Aus-Rotten, and every doom band sounds like Black Sabbath. We have our tongues planted pretty firmly in our cheeks though, so some blatant throwback stuff sneaks out every now and then for fun. I think the modern crust/stench-core genre has loads to offer. On the one hand, you have bands like Effigy that take a certain aspect of something and really focus on it, and do it extremely well. Then you have bands like Limb From Limb who you can't say sound like any other band out there. I think there's a place for all of it, and there's so many bands in between that you're bound to find something you're into. As far as influences, we're a pretty eclectic mix of people. Everything from '70s rock to black metal. As a band, I think we take our favorite aspects of punk, crust, death metal, doom metal, and make songs that we like or that nobody else is playing. If the music's not there for us to listen to, we try to make it.
JASON: Is there even a stench-core scene? If so, please tell me where. Crust/stench-core is based on a sound from the '80s. I grew up in the '80s—why would anyone ever want to try to live there again? It sucked. So people did what people do when times suck. They get bored and mad, and they sometimes play music about it. I like those bands a lot, but there are so many other bands out there that rule. It's hard to only throw out three or five bands out there and try to base it all on them, even though it always works out that way! For me, Hiatus was top notch, same with Unhinged, Sanctis Iuda. From the US, for me, it was Logical Nonsense.
NATE: It's flattering to be musically compared to those bands; they're all great. I'm undoubtedly highly influenced by those bands, as I grew up listening to many of them in the late '80s. However, I would rather not blindly ride this comparison for Stormcrow's shows and releases. Taken to extremes, it becomes an entertainment industry gimmick to compare yourself to other successful bands in an attempt to ride their reputation and build an expectation in the audience's mind. Much like the "former and current members of these other bands" laundry-lists that you find on flyers and record covers. It can become a very cheap marketing gimmick that I dislike. The new bands that are being compared to the '80s crust and stench-core bands have a lot of original things to offer. We can help cultivate that by not cornering them into a stylistic mold. Why concentrate on some conservative platonic notion that today's music has to be based on a 20-year-old precedent? I find that kind of thinking very backward for a group of people who are supposedly questioning authority and power.

MRR: What do you think about the slick production of current bands versus, say, the more raw sound of older bands like HELLBASTARD, DOOM, or ANTISECT? Is there still a place in heavy music these days for current bands that are raw and possibly unskilled at their instruments, or is that just something that we listen to for nostalgia now that bands have massive equipment and all the influences and history to get that big sound?
GEORGE: I dig it all. I respect the time and work it takes to make a good-sounding record, but I listen all kinds of shit recorded on four-tracks in some punk's basement. It's always more about the songs than the recording, but why make a record if you don't care how it sounds? Good and bad recordings are subjective, and what works for one band won't work for another. On most of the records that I own or listen to, something stands out that I would like to fix, whether it's that vocals that are too loud, the bass sounds like shit, etc... But if the songs are good enough it doesn't get in the way of me enjoying it. If I wanted perfect production I'd listen to the new Metallica record.
NATE: The purpose of recording is to document and translate. Clear and simple documentation and translation of good songs played well will always stand the test of time, slick production or not. Write what you like, use whatever you have to record it, and don't worry too much about the production.
BRIAN: I agree—if your songs are good, production doesn't matter too much. The SDS records weren't recorded too well, but they are fuckin' awesome...

MRR: That being said, it seems Stormcrow puts a lot of effort into their sound—especially the live sound—so it only seems befitting that I ask you about gear. What kind of amps do you use? Is this essential to having a good live sound? Are there any secrets?

NATE: If we sound good live, it's more due to circumstance and luck than design. For my portion of it, I am definitely one of those people who've spent a lot of time and energy over the years working on the sound produced by guitars and amps when I should have probably been working on becoming a better technical musician. So, you get a very big sound with very simple playing. If that's what you're looking for, then my best advice in this area is to look at each sound in a systematic way, and then adapt it to your personal tastes and playing style. By systematic, I mean thinking about everything that happens from the time you hit the string until you hear the sound. Think about the wavelength and the string vibration—if you tune down you're going to need more space for the wavelength and string vibration, so use thicker strings. Play a bunch of different guitars—which one sounds the best without an amp? Start there. Do you like palm muting? Then buy or build a cabinet with lots of front-back baffling between the speakers. Do you like high gain? Then find ways to maximize the volume signal path at every stage, with the theory that it's easier to take something away than it is to add it in. In other words, if things sound great with all of your levels at 50%, you have a lot of options. Listen critically; don't just blindly crank everything to 100%. Do research, read up on your guitars, amps, and effects to fully understand their options and how you're using them before you go buy something expensive to replace them. Keep everything simple, and avoid gimmicks. Don't compromise the signal path if you don't have to, don't put effects in there that you're not going to use very often, don't get a tremelo setup unless you absolutely need it. You don't necessarily need a lot of money to get a sound that you like. Buy something old and solid that needs some work. You'll learn a lot about the process by fixing it up. The guitar I use for almost everything now is an ugly old beat-up '70s Gibson RD that I found for $200 without working electronics. Making something like that sound good helped me learn.

GEORGE: As of now, I'm using either a Fender BXR Dual Bass 400, or SWR SM-900 head and a Mesa Boogie 2x15 cabinet. Personally I haven't yet achieved the sound that I hear in my head, either live or in the studio.

JASON: Nate and I both use triple rectifiers, and we both have old Gibson RDs with active pickups. I used to always use my Jackson, but I copied Nate so Brian could make fun of me, and we are really particular on our amp settings—that's why we seem to have the same sound and tone all the time. Nate spent a lot of time working out what real tones you could get out of that amp. I was lucky enough to play with him after he figured all that out, so he gave me a quick overview of the do's and don'ts with the volume and gain settings. George is way into amps, why they work and why/how they break, and after an eternity of bad equipment luck, he has found an amp he can count on and turn up loud.

MRR: What is the most useless piece of equipment you have ever bought? I imagine there's a lot.
GEORGE: I've found active bass pickups to be pretty useless for balls-out distortion, although they can be useful if you need to boost or cut certain frequencies, or if the EQ on your amp sucks. Bass overdrive pedals tend to suck ass; I've yet to find one that I really like.
NATE: Oh, music equipment? A Boss compression pedal. Sounds like a good concept, unfortunately it just ends up squashing the signal into oblivion.

MRR: You guys just recorded for three split records. Why not another LP of your own?
GEORGE: The split LP is with Sanctum from Seattle. They're friends of ours, and we thought it would make for a killer record. The other two songs from that recording session are going on split EPs, one with our friends Laudanum from Oakland, who are playing some of the heaviest stuff around these days. The other is going to go on a split 7" with Skaven, the Oakland crust band from the '90s. They have an unreleased song from an older session that got shelved away, and we thought it would be a cool way for it to see the light of day. Plus we get to do a record with one of our favorite bands—how awesome is that!
JASON: Well, It all kinda came together like that, and it all seems like a fun idea. The deal is that our record label isn't providing the capital to survive off of one LP, so we need to "move the units" if you know what I mean. Hope you do, because I don't.

MRR: So this is the second session you have recorded with Greg Wilkinsen and Sal Raya at Ear Hammer Studios in Oakland. Is there a reason you chose to stick them for a second time rather than use a new studio?
GEORGE: It's always nice recording with engineers who understand what you want to sound like, and who laugh with you, rather than at you, for wanting shit like a cannon shot on your record. It's laid back, fun, and we always get what we want. Plus those guys have tons of knowledge, and we always learn a bunch.

MRR: I know they record digital, what's the difference between digital and analog? Do you think that there are still limitations with digital or has that gap been bridged now with new technology?
NATE: Digital recording is just another tool in the recording toolbox. It's come a long way since 16-bit ADAT. If it sounds good, and it's quick and cheap, then go for it. There will always be limitations with recording, digital or analog. Digital is better and easier in some cases, analog is better for others. If you have the ability to do both, you have to know why you're using one over the other. I think it's easy to get yourself into trouble with digital in ways that were impossible with analog: Too many tracks make

for a mixing nightmare, too much digital editing makes things sound fake/impossible. The actual raw performance is king—using technology to enhance that is nice, but be gentle. Balance is the key.
GEORGE: What Nate said. Too busy reading Tape-Op to answer.

MRR: Steve did the art for the new split LP with Sanctum. I know that art is really important to you all—why the move to a more in-house approach to the art? Do you feel there is more control over that aspect of the band if a member does it, or is it harder?
GEORGE: The more control somebody in the band has over any aspect of the record, the happier we'll be. Chances are, if you're a human being, you're a flake, but it's much easier to yell at Deuce to get it done than somebody outside the band. This record will have at least three artists doing different stuff.
NATE: If someone in the band is giving their life to study and produce art, as Steve is, I would like to give them an opportunity first to create some artwork to go along with the release.

MRR: The last record depicted a skeleton-faced woman with bare breasts on the cover drawn by Rob Middleton, and I heard there was a bit of negative feedback about that. Do you care to explain the cover?
NATE: I don't like it. Bare breasts or not, it's simply not good art in my opinion. And it was used elsewhere on a LockUp T-shirt after we'd paid for the production of it. That's unprofessional, in my opinion. Some people seem to think that bare breasts on a crust record cover are a "disgrace to the political legacy of crust."
GEORGE: Mid took his interpretation of some of Brian's lyrics and translated it into a visual. The image of the woman was supposed to represent Mother Earth, or the Gaia, twisted and corrupted. Personally, I think trying to hide her body would be more offensive than showing it. If somebody isn't going to buy our record for that, I could care less.

MRR: What do you think about the politically correct aspect of the crust punk scene? It seems that to some people it's OK to put a big penis on a your cover, but not the female body—I am talking about depicting the female body with respect not in an exploitive manner.
JASON: Exactly. Confusing. There are so many people in the crust/punk scene that it's hard to figure out what's OK and what's not. Also, the scene is watered down by the weekend warriors and the posers who just want to make sure they get their patches just right and their views silk-screened on the back of their hoodies/vests so everyone knows how they feel about everything. Talk to a lot of these people, you realize they are just trying to fit in and honestly couldn't give two shits about the music or the message it's trying to convey. I play the music I play because I hate everything I see these days. The smile on my face is self-defense, not so a bunch of these people who all dress the exact same will think I'm cool enough to fit in with them; I'm not.
NATE: The crust/punk scene has no political legs to stand on. It is a party scene focused on music, period. The politics are used as a convenient window-dressing for a lot of complaining and hand-waving, but no action. There used to be a little more action, protest, and questioning; near as I can tell all of this was discarded as being "politically correct and uptight" sometime in the '90s. Punk/crust these days seems to simply react blindly to its surroundings. This phenomenon is even worse in the Bay Area than any other area that I've lived. Anti-intellectualism, sexism, pounding corporate swill beer, snorting mounds of cocaine while watching the Oakland Raiders seems pretty backward to me. Punk/crust reacts against the Bay Area's own mainstream leftist/socialist/politically correct/progressive tendencies by simply going the other way. There's no point in looking to the current crust/punk scene for any political education or action. This is very unfortunate, especially during a time of war.

MRR: Brian, I noticed from the last record that the lyrics are less overtly political and paint more of a dreary picture of the world. Is there a reason for this, and does Stormcrow as a band feel that politics are important in music?
BRIAN: I feel that the lyrics should fit the overall mood of the music. I also tend to like lyrics that are dark and depressing but have an underlying political message, like "Winter" by Amebix. I get really turned off by bands that just sing about World War III—it's all rhetoric. Not everyone in Stormcrow acts and thinks politically so I think it's unfair to force someone's views on someone in the band that doesn't share that same view. Some members in the band are vegan and some eat meat. I won't call my friend a piece of shit for not being vegetarian, 'cos it's only something I feel is important to me. Christians force their views on other people—I won't do the same thing.

GEORGE: I'll let Brian talk about his lyrics, but as far as politics being important in music? I grew up listening to bands like Crass and Conflict, so of course I think it's important. That's not to say that every band has to be political though. A lot of us listen to music or play music to get away from the worries of our daily lives. Music can take you to every emotion imaginable, and there are plenty of other bands that sing about politics that do a better job of it than we ever would. The world needs revolutionaries, but revolutionaries need music.

MRR: Are DIY ethics important to this band? If hypothetically even a relatively indie label such as say Relapse or Earache where to ask, would you consider signing? What are your views on bands that have signed, do you think it actually helped them get across to a bigger audience?

GEORGE: Stormcrow will never, ever get to that point, and doing it DIY is the only way that makes sense. There's no reason not to.

BRIAN: I won't sign to a record label since I don't think bands get anything from it. Contracts all seem one-sided—labels make all the money and bands get fucked. We're still trying to get our No Options expense account!

JASON: If getting signed to those labels makes you think that you're somehow better then other people, as I've noticed in a few people, then no, fuck that. I play music to have a good time, have fun, and see other people have fun. I like to see people laughing and smiling, even though the music is not happy and fun sounding. It's a great release, when it's so depressing to live in this day and age. I've lived in the ghetto my whole life, and "the ball of negativity" is the all-seeing eye in all ghettos across the world. When you've lived in squalor your whole life, it makes the "problems" people deal with in their pre-fabricated adult lives seem petty and lame. The point I'm making is music is a release and escape, and record companies make music a business—I'm not ready to make music my business.

NATE: Record contracts are nothing more than elaborately designed financial loans wrapped in entertainment industry glamour and fame. Small labels included. I've never seen or heard of one for an "emerging artist" that was actually written in the artist's favor. They're artistic and corporate slavery for the duration of the contract. Everything is written in the label's favor. The band has to prove itself over and over again with the constant threat of being "dropped" by the label, landing the band in a situation where it owes the label money. It's backwards, and it's a system designed for the label's benefit, not the artist's. The only way that the bands do well financially in this situation is to sell themselves to equipment manufacturers for endorsement deals, and overly-merchandise themselves with T-shirts, etc. I like music, I hate the entertainment industry, and I hate product marketing. I am not interested in any of these indie or major label contract deals. As long as the cards are stacked against the musicians, I'll try to make money to survive elsewhere.

MRR: Your band has a MySpace account as almost every band does these days. What are your thoughts on Rupert Murdock owning MySpace—do you think the conspiracy theories that it's a corporate government watchdog are true?

JASON: Rupert Murdock is just some rich old man. Who cares? They can go and tell ol' G Dubya all about Stormcrow and how much we rock.

GEORGE: We're on MySpace because it's easy to put up music, inform people about shows and tours, and network with other like-minded people. Is this possible without MySpace? Absolutely. But computer culture and laziness are so rampant that hardly anybody goes outside to even see a flier that you put up.

NATE: I highly doubt the government cares much at all about MySpace. MySpace, much like all "new-economy" internet and web companies such as Google, eBay, and Yahoo, are marketing and advertising companies. MySpace actively cultivated a specific market segment—the 18-to-25-year-old segment. This market segment can be very lucrative for marketing people, as it's a high-spending one, and it's often tough to pin down, highly trend-driven, and changes very quickly. Rupert Murdoch's legion of marketing people can now mine MySpace for advertising data. They'll crunch the numbers and determine that some specific percentage of kids in the Pacific Northwest like bad '80s haircuts, '80s fashion, and listen to Death Cab for Cutie, and sell that to people who are interested in marketing some consumer product, like the next alcoholic energy drink. I'd rather not be a part of this database or that activity. I'd rather be invisible to these people. But, lots of people find it very convenient for publicity and have a lot of fun with it, and there's nothing wrong with that. If it were solely up to me, I wouldn't have a Stormcrow page on MySpace, but I'm not going to tell anyone else what to do.

MRR: Now for a more serious question—name three bands that are virtually unknown but should be required listening.

NATE: Lid Toker, I Will Kill You Fucker, Laudanum.

GEORGE: Skaven, Limb From Limb, Instinct of Survival.

BRIAN: Old bands—Mindrot, Skaven, and Apocalypse. Current bands—Order of the Vulture, Sanctum, and Massgrave.

JASON: I wouldn't say unknown, but check out Cropduster (West Oakland), I Will Kill You Fucker (best band name ever!), and Limb From Limb (Vancouver, Canada).

MRR: Do you have any upcoming plans for Stormcrow?

JASON: To write new epic songs that will hopefully be heard by more then 100 people.

BRIAN: A US tour next summer? Record another LP sometime in the future.

MRR: Last words?

GEORGE: What would FOAT do?

JASON: Will, cut you hair.

MRR: Done and done.

PHOTOS: LARRY WOLFLEY, WILL KINSER, HEATHER NECKER

LAYOUT MARK REATEGUI

MERKIT MERKIT MERKIT MERKIT

Merkit exploded on our towns of Fruitport and Grand Rapids, here in West Michigan, in the summer of 2006. Many of us are **still** talking about the Fruitport show to this day: how it is one of the **best, most energetic** shows we have **ever** attended, how we are proud that a band as **sincere** as **Merkit** played in our town, and that it went **beyond the show**, with all of us **hanging out** and talking about life and having a blast. **Punk** isn't just an **awesome** sound; it goes **beyond** that, and I personally would not have **stayed punk** had I not delved into its **substance—doing it together** and **destroying** all the **distractions** that we are presented with in this **society**, confronting the world and the shit in it but knowing the importance of **creating our own world** so that we can have a place to **form bonds**, striving for a community that the straight world leaves us thirsting for, and **fucking screaming our lungs out** to get all of the **shit out of our heads**. Sometimes it gets extremely tiresome to me, when **apathy** enters the picture and when punk seems to be not an alternative but a **rough mirror** of the world many of us hate. But the highs we can reach and the **amazing peaks** we've seen make for a battle worth never giving up. Merkit is one of these **bands that gives hope** to a lot of us, yet they are just doing what they love and proudly displaying their views and ideas, not trying to please a certain demographic, appeal to trends, be heroes, or something. Merkit calls **Ft. Myers, FL** home, and is **John** on bass or vocals, **Nevin** on bass or vocals, **Joe** on guitar and vocals, and **Chris** on drums.

Interview by **Sock**. Photos by Sergio Salgado.

MRR: What inspired you to start Merkit and how exactly did it start up?

John and I both wrote a song on our own, just fast, mean HC. I was intentionally going for the Left For Dead aesthetic since I can't play guitar, but I figured I could play like that, and it rules. John was just pissed and claims he wasn't ripping anyone off at this time. Then we decided to make a whole band out of it.

MRR: Did you have any immediate goals, aspirations, etc. at the beginning and have they changed? In what ways has the band evolved?

The immediate goals were just to play fast, mean HC. Then we realized we were able to tour, release records, and meet people all over the place through this. As for aspirations, nothing has changed; it's just been getting better. It kind of happened really quickly and everyone was way into it,

which pushed it along fast. The sound hasn't evolved much other than getting a bit more complex and textured, but the focus on personal/political lyrics and explanations live and in print is still a huge part of the whole thing.

MRR: How can punk be a threat here in the US-where we have so many more freedoms of speech-than, say, punk in South Africa, where criticizing the government can bring serious consequences? How do you view apolitical punk and bands that don't view lyrics, views, and opinions as very important?

In the US, we have perhaps the most institutionalized privilege of any people in the world. Punk in the US can certainly be rebellion-we reject the parts of our culture and society that are awful, and attempt to create alternatives in our own communities, at least. It is extremely important that privileged Americans take stands and agitate for change, since that privilege gives us the most chance of bringing real changes to our society. And with the US being the world superpower, any significant change we make here will have ripple effects, or perhaps direct effects throughout the world.

Punk in South Africa or Belarus (check out the band Jiheart) is also rebellion, but it is in a totally different context. It is not really dangerous to be a punk or to speak out here. In the US, we make the choice to speak out and to be honest; if we didn't do anything our lives wouldn't really change much. In more repressive regimes, speaking out is often a matter of life and death. US punks may worry about the police showing up and shutting the show down, while Belarussian punks worry about getting arrested/beaten/killed for the same thing. About apolitical punks-that's called indie rock. Some indie rock is good, most blows. Punk/HC is inherently political. Pizza does rule, but if pizza is your biggest issue, let us suggest entering the world of heavy metal. If there is nothing important being said, punk is just more entertainment, and I'd like to think that we're more than just a consumer/producer of entertainment. Also, important lyrics don't just have to be overtly political. Sincere, passionate lyrics of a personal nature are just as important, and can create change in much the same way as political songs.

MRR: Why the fuck do you guys bother to explain your songs at shows? Don't you know that a lot of punks don't want to hear a political rant?

If it's important enough to yell and scream about, it's important enough to explain. It also makes the show a more challenging place, and usually sparks some kind of discussion after the show. We don't explain things to massage our egos or to try to point out how we do stuff right and you all need to change. We try to focus on pointing out what is wrong with the world or what makes us angry. We also address personal issues that bring up broader points about our culture. If punks don't want to hear song explanations, may we again suggest either indie rock or heavy metal. I hear both are pretty cool.

MRR: Merkit attacks the extreme comfort and privilege we possess in the US in more than one song. This is something I am always aware of and battling, and I get fed up with how much Americans complain. Where do we choose our battles? Because shit is fucked, and there are definitely problems that need to be confronted and dealt with, what kind of stuff is worth our time? This is definitely not a blueprint for all, as individuals' needs and concerns vary, but what are some things that really piss you off and demand attention?

I think every politically aware person goes through a point in life where they get so frustrated at not being able to fix all the horrible shit they see. This is a hard spot to be in and brings in a lot of guilt and directionless anger. It's also the point where loads of folks give up on whatever issues they were passionate about and become an investment banker. At this point, probably the best thing is to focus on your own life and be sure that you are living what you believe. Once you can clarify what's important to you, you can then take it further by talking about these things to those close to you and beyond. It's important at this point to not become a self-righteous asshole. No one wants to hear how you're better than they are. Informed exposure is *waaaaay* more helpful than lectures and diatribes. Your ego should probably be the first thing you work on, actually. As far as what pisses us off and demands attention: things that are in our immediate view are usually in the forefront, like child abuse or depression, but there are certainly issues that we don't necessarily personally experience, such as the Palestinian occupation or the losing end of globalization. However, knowing that they exist and imagining the circumstances of others is just as enraging.

MRR: How do you feel about the "horrors of war" lyrics that get repeated by countless D-beat bands? It can be confusing to know if a band is just reiterating a cliché or is truly pissed about a situation. You guys are D-beat fanatics-are there any bands that you can recommend that play the crust/D-beat shit, and whose lyrics seem to be their own and not copied from Discharge? And does repeating these slogans take power from the words, or does the constant presence of war make it all the more necessary? A topic for conversation, for sure.

Just listing atrocities is usually not very heartfelt and can come off as downright exploitative and even insulting. I think it's usually very clear, though, when a band is sincere about what they are saying, even if their lyrics are in the generic D-beat formula. A Japanese band singing

about nuclear atrocities is most likely honest and passionate, while an American band doing the same thing may just be copying a style. There's nothing wrong with copying a style, as long as there is some real anger and passion to back it up, and that's probably what separates the good bands from the garbage. Here's some picks of the day- Crow, Totalitär, Reality Crisis, Remains of the Day, Makiladoras.

MRR: How is blogging killing punk, or is it helping it? Is hardcore meant to fit into an electronic space, or is it meant to be crammed into a sweaty basement? The internet is so efficient and free, but at what costs?

Ugggh. First off, get your band off of MySpace. It's a corporate outlet and a bunch of major nerds are making money off of it. Yeah, you didn't pay anything, but the more people are on it, the more advertising dollars roll in. Punk can never be focused on convenience and that is the only benefit you get from MySpace. The internet isn't all that bad, but like you suggested, it isn't where punk belongs by any means. It's great for connecting and finding out info, but it seems like there are lots of bands that exist more on the internet than in real life. Focus on meeting real people and doing real things. And, yes, our true home is in a sweaty basement (or living room for the Florida heads).

MRR: With rising gas prices, how does curbing our consumption and touring fit in together? Do you think that too many decide to go tour before they're ready? What is "ready"? I know Joe talked about this in his zine, *Seven Inches to Freedom*, but is there anything else others have to add or do you have more to add, Joe?

Yes! Many bands tour way before they are ready. Bands even play local shows before they are ready. No one wants to waste time booking a show, or money going to one to watch you practice. Many people tour just to be in a band and serve some kind of ego trip. They expect people to care about it, but aren't really sincere in their efforts themselves. We must constantly remind ourselves, "NO ONE CARES"; your band doesn't matter unless it matters to you. We only find relevance in this band because what we say and do matters to us and is important to us. We don't expect anyone to care, but are happy when folks do. Punk is not a place where bands should be seen as a big deal. No band is amazing or life changing, and if you think your band is, you're probably an asshole. Punk is about sharing ideas and good times, usually through music, and if a band is a part of learning or sharing something than that's all we should want. As far as the resource use issue goes, it's tough; there's definitely a compromise, but again, does what you are doing matter? If you truly believe it does, then it might be worth the expenditure. Also, the punk tour is generally very resource-minimal-staying and playing at people's houses, where additional resources aren't really expended in the actual show process. The gas is a compromise for sure though, and some bands are even working on getting around that with the veggie oil thing.

MRR: You guys screenprint your own records, book your own tours, and do as much as you can yourselves. How important is this? And also, I have to add that it was an amazingly important thing for me that listening to Merkit before meeting you guys, I had been dreading the disappointment that I have experienced in the past where an amazing band is douchebags. But since playing here in Fruitport, I was pleasantly surprised to meet people who I felt like I had been friends with for years, and we have kept up constant communication and maintained a friendship though we live far away from each other. To me, this is what DIY punk is all about, and so much stems from the raw noise that we love. Obviously, a touring band isn't gonna make a lifetime friend with every person they meet on tour, and often time doesn't allow for it, but what are your feelings on all of this?

First, it's very important that DIY punk bands do as much as they can themselves. This makes it real for the band and, to some extent, makes the end result, usually a record, something more than just a product. It also becomes something that we really enjoy, and takes as much of our resources as possible out of the usual economy. We also use only reused/recycled paper and do everything by hand, thus minimizing the impact of the project. As far as the rest of the question, I don't think we could say it any better than you did. Connecting with other people, making friends, and keeping them is really the main point of tour. It's the best result we could hope for, and we are always dumbfounded and totally thankful for all the amazing people we meet. If tour was just a series of business transactions, we'd be done with it real quick. It is disappointing to meet people/bands that you had high expectations for and realizing they're nerds, but at least it gives you something to talk shit about in the van.

MRR: What records does Merkit have out and where can they be acquired? And what are future plans for releases, tours, zines, and any related projects, etc.?

We've got a self-titled 7" that's sold out but available in distros all over the world; also a demo, a split with Demian (Brasil), and a split with Roboteer (Florida) still available. Next up is a split LP with Hombrinus Dudes and a summer tour with Dead Friends (Gainesville). Joe does *Seven Inches to Freedom* zine, and we all do labels and release records. All the Merkit stuff is available (along with a distro) at www.ifbrecords.com. Last thing: Michigan fucking rules. Sock is a killer cook but Fahy still has you beat in leg wrestling. In all honesty-you guys had a great scene there, totally inspiring. There were no scenester assholes, jaded egos, or clowns-just solid, nice, sincere kids that don't give a fuck (in a good way). Thanks a ton for the interview, and we'll see you soon.

SOLID DECLINE

Solid decline from Berlin, Germany have risen from the ashes of longtime fastcore veterans Y. In fact, they are still the same four people playing fast, aggressive hardcore, but with a twist. Read on for what Frösi (vocals) and Thomas (bass) have to say.

Interview by Ilja.

MRR: Okay, let's start with the transition of Y to Solid Decline. How and why did it happen?

Thomas: Our goal was to change our style of music and get away from the grindcore blast-beat thing. And we also wanted to have a clean start so that new people could check us out and older Y fans wouldn't be led to believe that we are still doing the same music. Changing the name has helped us to really be open about what we want to play without being bound by others' expectations. After nine years of Y, I was sick of getting stuck in the grindcore/power-violence corner, where we would often be featured in fanzines with millions of moronic metal bands, and I just wanted to lose this metal fan base. That is the reason we don't do blast beats anymore. I just don't want these types of people interested in us.

MRR: How did you pick the name Solid Decline?

Thomas: Well, we agreed that we didn't want a name where you end up discovering that there's already two or three other bands around the world that have the same. We had a few different options but that turned out to be the only one that we liked, that no other band had stumbled across before us. Readers of *MRR* will be shocked to hear this, but it's not exactly easy to find a good name for a punk band these days!

MRR: You have done a US tour and several European tours as Y. Doesn't changing your name make it harder for you to get gigs with a new name that is not familiar to most people?

Thomas: Well, to be honest, we were not at any point a popular band, so it's no big deal. Most of our tours happened because we had friends who helped set them up. The US tour was done by Kim Bae and would probably not have happened if it weren't for her. Sometimes we lucked out, like our European tour with His Hero Is Gone. I think it's all about having friends who will help you out—ours are still around, so I don't think much will change in the future concerning gigs.

MRR: Most of your members also play in other bands from your region. It's almost like an incestuous scene with the same people playing in different bands.

Frösi: Well, Keule used to play in Cyness and I used to play in Crude B.E. and now I play bass in Chainbreaker from Potsdam. Solid Decline is not really a Berlin band. Thomas and Keule live in Berlin, but I live in Potsdam and Hartmut lives out in the countryside. It's true that Potsdam is a city where a lot of bands share members. But that is because there are very few people who are into this kind of fast and aggressive music so when you want to start a band there aren't too many people to choose from. It also helps when you have known people for a long time because it makes it easier to get along. I have been in Y since 1997—they had a different singer in the early days—and I get along great with all the members and I doubt whether it would be the same with people who I didn't know as well.

Thomas: It's also hard to find people who

share your commitment about being in a band and are serious about playing gigs, doing tours, putting out records. There're a lot of people who play in bands but don't want to invest too much energy in keeping them going. I guess it's in the way of getting drunk, partying, or whatever other hobbies people might have. We don't expect other people to do things for us. We know that when you are in a band you have to make it happen yourself.

MRR: You are intent on changing the music, so will there also be a change in lyrics?

Thomas: It's difficult to say. Right now, we are experimenting with English lyrics that I'm writing. In late-period Y, the lyrics were in German and written by Frösi. I guess there will be a change because Frösi wrote lyrics that came from a personal perspective and the lyrics that I am writing are more general—it wouldn't feel right if personal lyrics were sung by someone else.

MRR: I always thought Y had really original, non-clichéd lyrics that really stood out. There were a lot of cynical plays on words. Won't that be left behind by changing to English, which you don't know as well as German?

Thomas: We'll have to see. Our big goal is for the lyrics not to lose quality. But it will be difficult because a lot of Frösi's lyrics had a unique cynical touch and that is something that will be very difficult to transfer to English. I think we will always have German lyrics here and there. But we'll try English and see what happens. In the end we might have to decide whether our priority is in getting our music to sound like we want to or to have the lyrics the way we want them, even if only 10% of our audience can understand them. For me, it's important that people understand us because with Y, I had the impression that people in Germany knew what we were about, but in other countries it didn't seem to sink in. We would get requests for interviews from mindless metal zines or be on some moron's playlist and I always wondered why they would be interested in us. I think that wouldn't have happened if those people had understood our lyrics and now it's important for me that people understand them. I notice that there's increasingly less emphasis in the hardcore punk scene on ideals or critical thought. It seems only to be about being cool and playing a popular style of music. Where are the shit-stirrers like Born Against that questioned the scene and society? More and more, bands seem to be only concerned with a style of music and its fashion. Everybody is talking about how this or that band sounds. Nobody seems to be talking about what their ideas are!

MRR: But in a sense, Y stood outside of the punk mainstream because the music was just too fast for most people's taste. Isn't the slower pace of Solid Decline more acceptable?

Thomas: Maybe that's true, but it only reflects our own changed personal tastes in music. I have noticed that the music I listened to in the past years that influences me has not found its way into the music that I am playing. I wouldn't know how to integrate a Hüsker Dü-inspired riff in a Y song, but I can at least try that in Solid Decline. I don't feel as restricted as I was in Y.

MRR: I think it's fair to say that you have mostly Scandinavian and Japanese influences. Isn't that also the kind of music that has gotten popular in the international scene?

Thomas: I guess you could say those are the newer influences when compared to Y. But the fact is that the Japanese bands of the late '80s and early '90s have set a standard that you can't beat, so it's kind of natural to be inspired by them if you want to play fast but melodic hardcore. As for the Swedish influences, I have to say that they are beginning to bore me and I can see them disappearing in the future. I guess you could say those are leftovers from the Y days. Those influences were in Y from the very beginning and as soon as we dropped the blast beats in Solid Decline, the Swedish hardcore influences came out more clearly. You can still hear them on the first two Solid Decline releases. But in the future, I see our sound shifting to a more melodic US hardcore punk influence. Bands like Articles of Faith, Hüsker Dü, and Die Kreuzen are brilliant bands to me and it's a shame that you hardly find their influence in any punk music coming out today.

MRR: Something that always struck me about the lyrics is that they are often observations on your surroundings or experiences. And being from former East Germany has certainly influenced them. Do you feel this helps them stand out?

Frösi: To be honest, I haven't really thought about this deeply. I'm just observing what happens around me. It doesn't matter whether it's in the East or West.

Thomas: I think there is a difference in perception. There are specific aspects of East German society that end up being talked about in the lyrics. Especially when you are talking about small towns in East Germany, the people there are so close-minded that I find it hard to believe that you will find places in West Germany where daily racism and ignorance are so widespread.

Frösi: Yes, that's true, but I think the difference is between big city and small town life and what is considered acceptable. I think you will find the same close-minded morons in small towns in West Germany. I think living in a small town is a universal state of mind, a state of ignorance.

MRR: Except for your guitarist, all the band members have moved from small towns to the big city. Was it an escape?

Thomas: Well, for me it certainly was, escaping the realities of a small town in East Germany. All the people from my town that had enough brains got out as soon as they could. The ones that stayed are drowning their misery in alcohol nowadays. I think it's a common occurrence in what used to be East Germany. Most of the people that have some sort of goal in life move to the big city.

MRR: In the '90s, people from outside of Germany mostly only noticed all these very metallic new school hardcore bands. All these bands came from West Germany and were from mostly well-to-do backgrounds. Did it sometimes bother you that Y was associated with these kinds of bands?

Thomas: Well, we certainly knew these bands. Our first tour was with Systral. At the time, I think we shared a common fan-base, at least in the eastern part of Germany. All the people in the East who were into those bands from Bremen liked us, too. On the other hand, I always thought people in the West were ignoring us; we hardly ever played there. It almost seems like we were from the wrong part of the country for the people to get into us. I remember that I liked a lot of the stuff that was coming from that scene. Acme blew me away at the time. But I lost interest as that scene started to crumble and dissolve into nothing. People have such strict limitations on what they expect from a band from a certain country, especially in the US. When you are talking Sweden, everybody just wants the D-beat Dis-core stuff, and Germany always seems to get stuck with the metal tag. Even though it has slightly changed in the recent past with some international interest in hardcore punk bands from Germany, on a larger scale people still have an equation in their mind: Germany = Metal. Most people don't expect or even want an interesting hardcore band to come from Germany. And if it happens, then they ignore it.

MRR: How did you end up releasing your 7" on Heartfirst Records and the split 7" on Vendetta Records?

Frösi: Well, when we were still Y, we had planned to make a split 7" with Strong Intention on Vendetta, which is run by a local friend of ours. The material that we had recorded for this split 7" ended up being on the split with Dumbstruck because Strong Intention couldn't get their material ready for some time and we didn't want to wait. But, because we had promised to do a split 7", we did it as Solid Decline.

Thomas: Putting out a 7" on Heartfirst was first choice for me because in my opinion, next to Lengua Armada and very few others, it's one of the best hardcore punk labels going. We are friends with Flo who runs the label and since it's a 7"-only label, we wanted him to do our first 7". He's for real. There are so many jokers out there who seem to be active only so that they can become big-shot scenesters or something. Most labels and bands today just try so hard to fit in with the underground establishment, but I really miss the substance. To me, fitting in is not what punk is about. For me, it's about being myself!

MRR: You have done some short weekend tours and Scandinavian and UK tours with Solid Decline up to now. How was that and why did you choose to go to these places?

Frösi: We did a Scandinavian tour two years ago. We got an offer to play Puntala Rock Festival in Finland and always wanted to go there, so we took the chance and booked a few more gigs in Sweden, Norway and Denmark. We really appreciate that the Finnish scene is so unique. They are quite isolated, geographically, so they have developed their own scene and style. After that tour, we went to the Mediterranean island Mallorca and played a gig in Palma. Some of our friends had been there and said that there was a good punk scene there and helped us set up contacts. We like to play places that are out of the way but where the people are really appreciative and respond to you. Some of the Central and Northern European countries are so saturated with bands and tours, it's become nothing special. We have also played twice in Poland, where we found people to be wild and enthusiastic at the gigs. Always a pleasure to play there. And last year, we sorted out the Brits and that was a whole lot of fun too.

MRR: What are your plans for the future?

Frösi: We were featured on the *Deutschland in Decline* 7" sampler on Heartfirst, and just a short while ago a new double-7" on Heartfirst was released. We know that a double-7" will sell worse than an LP, but we have grown quite fond of Flo and he doesn't do large records, so that's that.

Get in touch: solid_decline@heartfirst.net

Monster Squad

With their latest release Fire the Faith, Monster Squad has worked hard to shed any premature conclusions about the band and have succeeded in shaking off the lumping generalization of "just another street punk band." I got the chance to catch up with guitarist/vocalist for the band, Jason, to discuss the new record and the California scene.

Interview by Issac Smith.

MRR: Basics first: How long has Monster Squad been together?

Jason: Ten years as of last January.

MRR: And you've been in it since the start?

Jason: Um, I'm second generation, but I've been in it about nine years now.

MRR: So, let me ask you a really good broad question to get started. What is it to you to be a punk?

Jason: What is it to be a punk? ...hmm. It could be answered differently by everybody, I guess. It's kind of a personal choice—the way you live your life. A lot of it is politically- and religiously-driven. Many of us find most of our anger in politicians and in the choices they make. Then, religion is another big one, for all of us in my band especially—we find anger in that as well.

MRR: Yeah, I agree it's a really difficult thing to define.

Jason: Yeah, I kind of feel weird answering that question. I kind of feel myself that everyone's different. I mean, we all like equality and unity in some aspect but each one of us has a different idea about what punk rock is to ourselves.

MRR: What is it to you? Is it what you described, or is it something more personal?

Jason: To me it's just about freedom, really. Y'know, my choice to do what I want and my choice to feel how I want to feel—not letting anybody change that decision for me or lay out a certain way I am supposed to look or do things in life.

MRR: I feel pretty similarly really. I use it as a soapbox as well. It's like you were saying earlier, expressing anger and distaste for things in a more positive way and an effective way. Your new record, *Fire the Faith*, seems pretty effective at doing just that.

Jason: Well, we've had those feelings for a long time and it seems that in the last, like, five years politicians and high-up religious figures have given us a lot of reasons to have zero faith in anything they do. So, I think that's the point of the record and the name, *Fire the Faith*—it's just our general feeling.

MRR: What sets this record apart?

Jason: From our last record?

MRR: Yeah.

Jason: Well, there are a few things. We have—I don't want to use the word matured, but—we have grown as musicians. I think if people pay attention to the lyrics, we might get our point across a little bit more effectively than we were before, because before we just had so many thoughts running through our heads we just couldn't get it down right on paper. But, I think this album is very clear with what we are trying to say and how we're trying to say it. Y'know, musically, like I said, we've grown as musicians and we got a new guitar player, Chris, who is amazing. He works out real well with the band. We all kind of all flow together a little bit better. Not that Moses was a bad musician or bad for the band at all, but Chris was definitely a good addition. But, I dunno, musically and lyrically I think it just comes together and gets our point across. We are also just trying to get away from being labeled as just another street punk band. Y'know, nothing against bands that want to be nothing but just street punk bands... I don't know how to explain it without be a street punk band. We don't want to be labeled as "oh, that's just another street punk band." We'd rather just be labeled as just a punk band. Maybe hardcore punk (if it had to be labeled) would be more accurate. But, somethin' about the label "street punk band" kind of hurts me a little bit.

MRR: Yeah, it was fresh a little while ago, but now it's kind of become a little bit diluted.

Jason: Yeah, and even on our first album (*Strength Through Pain*) we were not tryin' to be a street punk band. The only thing about that—and not that I don't like these other bands—it's just that when someone constantly compares you to The Casualties or somebody else, or somebody else, or somebody else, it gets like, wow... Y'know, if there are ten bands that sound the same, it loses its feeling to me.

MRR: What was the defining moment for you to know that punk rock was your thing? Was there any profound moment, like you heard the Sex Pistols record or you went to a Crucifix show, or something like that?

Jason: Well, where I grew up—not that it was a hood or anything like that—I got a lot more care and attention from the older punk rockers than I did from, say, my family. So, I kind of felt more accepted and more taken care of by them. I don't want to say loved or anything like that because those fuckers were some loveless sons of bitches. It's just I found my home with the older punk rockers when I was 14 or 15. They all took me in and pretty much raised me up. So, I don't know how to explain an identifying moment; I ran into some of them one day. I was always interested in the way they looked from a young age. But, just the fact that they were willing to take me in meant so much to me.

MRR: Was there a record that first sparked you?

Jason: Yeah I would say *Fresh Fruit for Rotting Vegetables*, Dead Kennedys.

MRR: That's definitely a fucking good record to get started on.

Jason: Yeah, totally.

MRR: How to you or to your band has punk becoming more marketable affected the overall scene?

Jason: Hmm... I think it's a good and a bad thing. The good thing is it's more open to the public eye. So, the shows, when you're on tour, have the potential to be bigger. Also, our bands are marketed more with Myspace, which—for as much crap as people talk about it—is great for bands because it's free marketing. The bad thing I would say is that it has opened the doors for it to be more of a style and not a way of thinking. So, there's more style-over-substance people coming in the scene—but out of that good people can come as well.

MRR: I dunno, it seems like if you don't live in a big city, punk rock can be harder to come across.

Jason: I think that's where MySpace helps out.

MRR: Yeah, I mean if it weren't for things like the Warped Tour and, I dunno...fuck, Myspace, I wouldn't have found half the bands I know of—like Filth, for example.

Jason: Yeah, definitely.

MRR: What's your response to people who say and dead and washed up?

Jason: Well, I would say that they have just lost touch with it. I mean, it's obviously still very stong and it's obviously still here. And, to touch back on that style, it has become huge in the fashion or style industry and that might be what they are talking about. But, to go as far as saying that it's dead and lost its spirit, then they've lost their spirit.

MRR: It just seems real jaded when people say that to me.

Jason: Yeah, and a lot of time I run into people twenty-one and up and it seems like it's the twenty-one-and-up crowd. I'm twenty-six but... When I run into a lot of that crowd, they kinda just lost touch with what's goin' on. You could talk to them all day about any current band or any younger band and they're just like, "Oh...whatever...I don't care, it's not for my time-frame" and it's like they just grow up and get out of it; they just lose touch with it.

MRR: What helps you keep with it and not become jaded?

Jason: I just think caring about the scene in general. Especially out here in our area (Northern California) we have what I feel is a real strong scene. I know there are stong scenes everywhere, but real unity is out here. I think that kind of helps—having good people around all the time. And we won't play if it's a twenty-one and up show—we will not play. I think that helps keep you in touch with the scene because you are hearing all of the younger bands because you are playing their shows.

MRR: You mentioned before how stylized punk has become—how do you keep that in check when dressing as a punk with all these kids going out in liberty spikes and a leather jacket who only listen to Green Day or something?

Jason: Well, for me, or anybody who is really true to what the scene is about would say—it's in the head, it's not about how you dress. I know some people who dress pretty normal but they have what I would call the punk attitude. It's in the head; it's not in the clothes.

MRR: Exactly. It's a feeling.

Jason: It's the spirit of our scene, man.

MRR: I really am honestly interested in other scenes. I've never gotten to experience any other scene really than my own; I've never gotten to experience a California band...

Jason: Well, man, I think right now there are some real key places and some places have real cool scenes. Northern California has a pretty strong unity-type scene like I was sayin'. California has a really good scene. If you haven't been here or if anyone hasn't been here, it's definitely worth the trip just to check out one of the festivals that goes on out here, Death or Glory Fest. If you were going out to that festival, that would pretty much sum up what the scene is like in California.

MRR: I think that covers my questions. Thanks for taking the time out to do this; is there anything else you'd like to mention or add?

Jason: I think you got it. I would just like to say thanks to all of the kids in our scene out here. We really do have one of the best scenes and I would urge anyone to come and check it out.

MONSTER SQUAD

Write for a trade or check the web. 7"s are 5 / 6 $. CD's are: 12 / 14 $

Brand spankin new !
Cardiac Arrest - s/t EP repress
Pissed off HC
Cardiac Arrest - Lifes a ... EP
6 more songs of pissed off HC
Upcoming !
For The Worse - new LP
Another killer slab by US maniacs

Still fresh, hot & smokin':
For The Worse LP - Couldn't give..
Offenders LP & 7", Career Suicide - Collection CD
Strung Up 7" and more classics

Get in touch with:

Kangaroo Records / Henk Smit
Middenweg 13, 1098 AA
Amsterdam, Holland.
email: tyson@xs4all.nl
www.geocities.com/tysonkangaroo

P.O. BOX 410892
SAN FRANCISCO,
CA 94141-0892 USA
WWW.PRANKRECORDS.COM

TOTALITÄR " VI ÄR ELITEN" LP/CD
LP ADD $1 FOR MAILORDER OR LIMITED EDITION LP ON CLEAR VINYL WITH BONUS 1-SIDED 7" EP $12 PPD US (THROUGH APRIL 30TH)

LP/ CD'S = $10 PPD 7"'S = $4 PPD U.S.A.
LP'S = $12 PPD CD'S = $11 PPD 7" = $5.50 PPD CANADA
WRITE FOR OTHER OVERSEAS RATES = PRANKREC@MINDSPRING.COM

VISIT OUR EBAY STORE:
STORES.EBAY.COM/PRANK-RECORDS

ALSO AVAILABLE FROM: SOUND IDEA, REVELATION, INTERPUNK, PROFANE EXISTENCE, 29 NORTH, STICKFIGURE, DR. STRANGE, BRICKWALL, HARDCORE HOLOCAUST,ETC
WHOLESALE FROM: EBULLITON, NO IDEA, REVOLVER USA, SUBTERRANEAN.

SEND A STAMP FOR COMPLETE CATALOG.

ON TOUR:
SIGNAL LOST: WEST COAST APRIL 2007
WORLD BURNS TO DEATH: JAPAN MAY 2007
BORN/DEAD: SOUTHWEST / MEXICO MAY 2007

CHRIST ON PARADE "SOUNDS OF NATURE" LP

SIGNAL LOST "PROSTHETIC SCREAMS" LP/CD

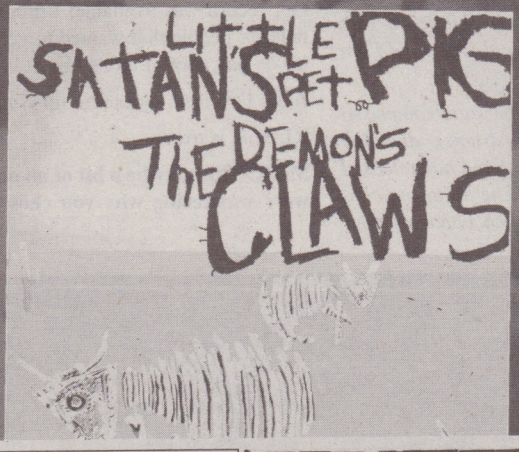
TALK IS POISON " CONDENSED HUMANITY: THE PRANK EP'S"

COMING SOON: WORLD BURNS TO DEATH DVD, IRON LUNG " SEXLESS/ NO SEX" LP, SUNDAY MORNING EINSTEINS LP/CD, ACURSED LP/CD **REPRESSED:** ANTISCHISM "STILL LIFE" CD, GAUZE 7", HIS HERO IS GONE "DEAD OF NIGHT IN EIGHT MOVEMENTS" 7" **SOON:** KYLESA LP/CD, AVSKUM " CRUCIFIED BY THE SYSTEM" 7", WORLD BURNS TO DEATH "HUMAN MEAT" 7".

out now...

MARK SULTAN
The Sultanic Verses
LP/CD

VOLT
s/t
LP/CD



DEMON'S CLAWS
Satan's Little Pet Pig
LP/CD

www.intheredrecords.com

I'VE COME FOR YOUR CHILDREN
NASHVILLE, TN, USA

NEW RELEASES COMING TO YOU!

DANSE MACABRE / AM I DEAD YET 7" - German / Belgian epic emo-violence showdown. Envokes a wall of sound in your house. - $4ppd in the usa.

THE THIRD MEMORY - Et de cela ne rien ressort LP - French angular, screamo rock. Vinyl release of the euro debut full-length. These boys are hot and coming to the States in Fall 2007. - $9ppd in the usa

KHERE / ANTITHESIS 7" - Italy is for lovers; and angry hardcore. Two parts of a family split 17.75 cm of vinyl. Sweet melodies, energy, and noise make this a pie to pick up. $4ppd usa.

STILL AVAILABLE: SILENCE/BURNING THE PROSPECT 7", CEASE UPON THE CAPITOL CASSETTE, DIP LEG CD, GAUGE MEANS NOTHING/MY PRECIOUS SPLIT CD.

252 BARKER RD. / NASHVILLE, TN 37214 / USA
www.childismine.com
check out our distro with tons of hxc/thrash/grind from all over the world.

MERKIT

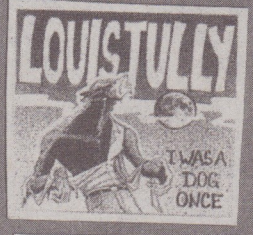
¡SUMMER TOUR!

june 22- Pensacola, FL
june 23- Baton Rouge, LA
june 24- Birmingham, AL
june 25- Columbus, MO
june 26- Kansas City, KS
june 27- Minneapolis, MN
june 28- Madison, WI
june 29- Chicago, IL
june 30- Grand Rapids, MI
july 1- Fruitport, MI!
july 2- Columbus, OH
july 3- Buffalo, NY
july 4- Albany, NY
july 5- Boston, MA
july 6- Long Island, NY
*july 7- Allentown, PA
*july 8- Washington, DC
*july 9- Baltimore, MD
*july 10- Richmond, VA
*july 11- Ashville, NC
*july 12- Raleigh, NC
*july 13- Athens, GA
*july 14- Gainsville, FL

*: DATES WITH DEAD FRIENDS

FOR VENUE & CONTACT INFO:
www.flwebwizzard.com/merkit
OR www.ifbrecords.com

REPULSION records



LOUIS TULLY!
4 TRACKS OF PARTY PROGRAM PUNK!

TULSA!
7 SONGS OF DRUNKEN HOPE + HUNG OVER HOPELESSNESS
ANSWER LIES

Still Available:
The Kinda Jazz Music That Kills / Quest For Fire 7"
Coming Soon!
Lefty Loosie LP

2552 n. booth
milwaukee, WI - 53212
MYSPACE.COM/REPULSIONRECS

SEX VID

The first I heard Sex Vid was on a cassette tape, which featured a recording that would later become their first EP. The artwork on the tape was stark, and the sounds that came out of the speakers were vicious. My mind was fucking blown: those songs were angry, vengeful, noisy, and intense in a way that few current hardcore bands are. Earlier this year, they released their second EP Tania, *which—unbelievably—sounded even better and more unique to my ears. I listened to that record in awe about ten times in a row when I first got it; the sounds pouring out of my headphones felt like they were prying my third eye wide open. Unlike so many bands content to mimic rather than inspire, Sex Vid's sound somehow references the fucked up dissonance that has always been blasting in my mind instead of some old record or another. Maybe all this praise sounds too over the top. Whatever. This band has tattooed its music to my frontal lobes and I am here to tell the tale.*

Sex Vid is a four-piece from Washington state comprised of: Judd (vocals), RJ (guitar), Sam (drums), and Sue (bass). Over the last several years, the band has released a demo, two EPs, and a live cassette. The following conversation took place in the van, between bands at their show in Olympia with Criminal Damage and Signal Lost. Introduction by Golnar Nikpour. Interview by Chris Hubbard and Golnar Nikpour.

MRR: OK, the first question we wanted ask you is: How come you only wanted to press 500 of your first EP and no more?

Judd: We didn't think it would sell more than that.

RJ: We didn't think anyone would care.

Judd: 500 is a lot these days, it seems like.

MRR: So what do you think about people having to pay a lot of money for the record on eBay then? And what do you think about your EP being unavailable to people that want it?

RJ: I think people paying a lot of money on eBay for records is fine, if it's something that is legitimately scarce. Our record was available, I think, through enough channels for people that wanted to get it, so… I mean, I think if you pay a lot of money for it you're crazy.

Judd: I've paid a lot more for worse records (laugh).

RJ: That is true.

MRR: This may be a bit of an obvious question, but we were wondering why you chose the name Sex Vid. It

photo: ILANA SASS

makes it so that your band is virtually impossible to look up on the internet.

RJ: To be impossible to look it up—that wasn't intentional, I don't think. It came to Judd and me in a vision. Not really, we just messed around with different words that we liked and pegged those two together.

Judd: It was more just being very high and drunk one night and saying, "How about this?" or "How about this?" and just coming to it, and that's about it.

RJ: "How about that." We were lucky we remembered it. Or maybe not so lucky… (laughter)

MRR: So, what are you trying to do with the band; why play in a band these days?

RJ: To make original music, and not be a fucking cover band—to not just ape old bands and be a cover band of that. But I guess some people might say we do that too, but I don't think we do.

MRR: Do you play any actual covers?

RJ: Yeah, we did a Dead C cover, but it was retarded.

Sue: I think the Dead C cover was good actually. (laughter)

MRR: More on that last question, we were hoping you would talk a little more about what you are trying to accomplish with the band—not just why you formed it, but now that the band exists, what you're hoping to do.

RJ: We want to make original-sounding music, be it hardcore or not hardcore—just something that sounds different, that makes us all feel good together, the four of us. We all seem to be having a good time, so if the songs sound cool to us, that makes me happy, we can all collectively get off on that… Don't put "get off on that." (laughter)

Judd: I just want to do something fun with my friends that feels good, and that's about it.

Sam: I've been playing drums since I was a kid, it's just something I do for fun, to…

RJ: But saying "just for fun" sounds like fuckin' going on a ferris wheel. I don't think this is.

Sam: No, no—it's not just fun, not necessarily, like, just a good time, but…

RJ: …it's more like "Mr Toad's Wild Ride."

Sam: …something to keep me going, something that's not work or dealing with everything else.

RJ: We want to be "artists." (laughter)

MRR: Is there a scene in Seattle, or a scene in Olympia, and do you feel like you fit into that scene? Do you want to be a part of that scene?

RJ: Here in Olympia is more rewarding to play because people seem more interested in the general weirdness of it or something. I don't know. We like White Boss and Funerot—a couple of bands we sort of fit in the same deal with and that's cool.

MRR: Are those bands hardcore bands?

RJ: Uhhh, sure.

MRR: Are you a hardcore band?

RJ: Yes.

Chris: Have you guys played anywhere outside of Washington? Where do you guys usually play around here?

RJ: Generally here in Olympia, occasionally Seattle shows, Portland…

Judd: B.C.

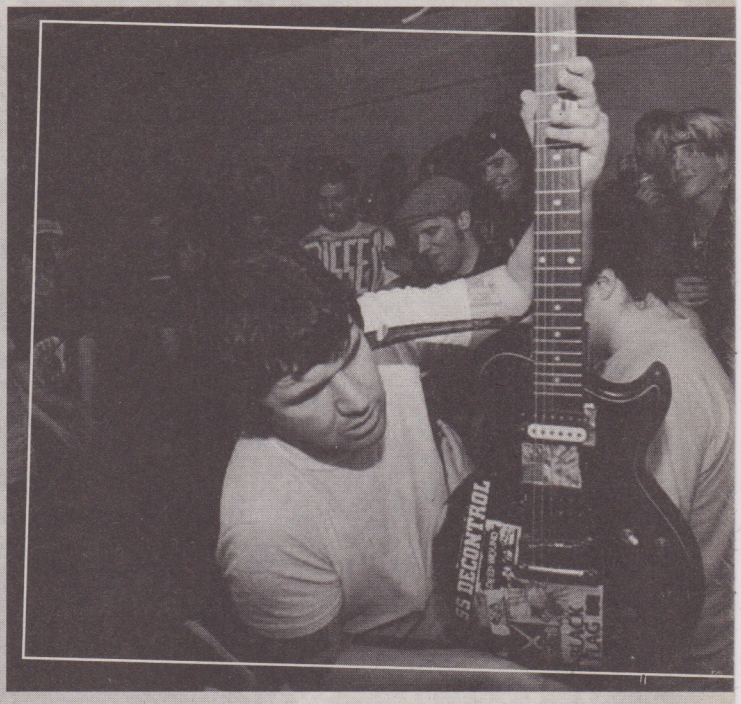
RJ: British Columbia, yeah, a couple times.

Sue: Spokane.

RJ: We'd rather not remember that…the wound is too fresh.

Sam: Ellensburg.

MRR: What happened in Spokane?



photos (this page): JASON FISHER

photos (this page): MARTIN SORRONDEGUY

RJ: Oh, just stupidity, drugs…

Judd: The usual. When in Spoke…

MRR: Where's Ellensburg?

RJ: I think it's actually the geographic center of Washington state, or close to it.

Judd: Between Spokane and Seattle pretty much.

MRR: Is there a scene in Ellensburg?

RJ: Not that we know of.

Sam: Old Head's house is a pretty tight scene.

RJ: Yeah, we played at this older dudes house to just some thirteen-year-old kids the other night and it was wholesome and awesome.

MRR: Thirteen-year-old kids or thirteen-year-old kid?

Sue: It was an eleven-year-old, a thirteen-year-old…

RJ: I think there were two kids, and couple of eleven year olds…

Sam: One of those kids was sixteen I think.

RJ: I think Old Head may or may not have sang backup vocals on the No Response "More Pollution From Green Bay" demo.

Sam: Yeah, he definitely did.

Judd: No Response is also on the thank you list for *Cows and Beer*.

RJ: But yeah, there's no scene there. Nuclear Barbeque is from there.

MRR: Who's Nuclear Barbeque?

RJ: Who cares.

Judd: Off the record, pre-Sex Vid. (laughs)

RJ: Nuclear was Corey, out first drummer's band.

MRR: What was his other band?

RJ: He was in Ripped To Shreds, and was in Ordeal, but they kicked him out because he was a fuck-up. (*Editor's Note: makes a "Nailed to the X" sign*)

MRR: The next question is about the art on the record and the aesthetic feel of it…could you just talk about the importance of that?

RJ: I think the visual end of it is really important, flyers and the general look of the records. The first one is pretty bare-bones I guess, but the second one is cool. They both look cool.

Sue: Jean Nagai, who's a really good artist, kinda shares our vision.

RJ: The visual stuff is important, because a lot of the stuff I see these days visually leaves no impression. Or nothing to the imagination at all. It all looks pretty black and white; we want to make shit mildly colorful.

Sam: Even though our records are black and white.

RJ: Not so much black and white versus color but more…just something that's a little more lasting than a fucking stupid little record you see everyday.

MRR: So what do people think about you guys around Seattle?

(laughter)

Judd: As a band, or just RJ?

MRR: I heard you guys are "hardcore mystics." (*A reference to a write-up on the band in a Seattle weekly*)

RJ: "Hardcore mystics" is tight. (laughter) Yeah, people definitely think that.

MRR: Do you sound like "a cat in a pool of piranhas"? (*From the same write-up*)

RJ: No!!

Sue: What would that sound like?

RJ: A cat in a pool of piranhas would just sound like "*meeaaaoowrr!*"

Sam: Just like, something in pain.

RJ: It would sound like some horrible crust band…

MRR: The band has been around for a while now, though—you've been around long enough for people to have written stuff about you… I wonder how on-base you think that stuff is? Anywhere from being called "hardcore mystics" to whatever else on the internet or in fanzines.

Judd: I don't think it's easy… I don't know if you're talking about the good or the bad stuff, but with the good stuff, even if you think it's off-base, you still kinda have to take it as a compliment even though you might disagree. Because of that, I do the same with the bad stuff. If somebody says something negative, you just kinda roll with it, just be like, "Whatever, it doesn't really matter." It's not necessarily for you.

MRR: I meant also in terms of—not just if people like the band or not, but what your image is. I tend to read a lot of stuff that sees you guys as being kinda mysterious or weird. Or what it said in the Fucked Up tape.

Judd: That's not true…

MRR: Is there something that you're going for?

RJ: Yeah, not intentionally, like, freaking out about being mysterious, because that would not be mysterious, if you're flipping out about it. Cool records I've always dug, though, have that kind of mystique to it. So it would be nice to…not imitate it, but to sort of try to be on the same page in terms of, as we said earlier, to leave something to the imagination. Let people fill in the blanks.

MRR: Something I was saying to someone the other day—you're the only band I can think of at the moment that I can say has kind of an aura…where most bands have—whatever, they're a band, they're gonna play, they might tour…

RJ: Yeah, they have a MySpace aura.

MRR: Do you have a MySpace page?

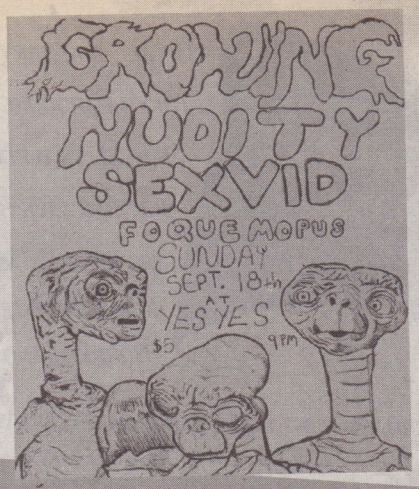
RJ: Definitely not.

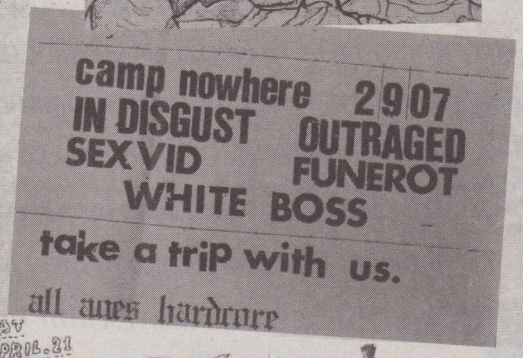
Judd: We had one made by a local 14-year-old punker, but I think because he used it just because he wanted the songs on his profile. (laughs) I think it's gone now.

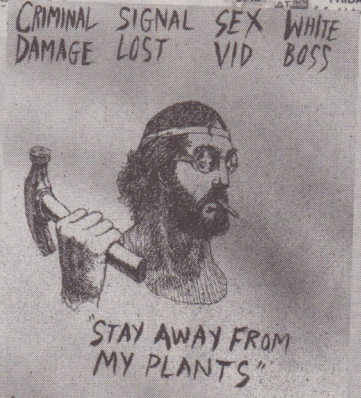
RJ: Yeah, we really just don't care about it.

Judd: Not on the radar.

MRR: I was kinda curious what "Suspended Daylight" was about…







RJ: It's about the new pope, the coronation of the new Ratzinger dude, who is lame. And it's about all the… I don't know, the ritualistic insanity that goes on. Dude. Yeah, it's about the pope.

Sue: Why do you keep calling the pope "dude"? (laughter)

Judd: He's actually not a dude.

RJ: He's not a dude at all. He's a *bad* dude, like that old video game *Bad Dudes*—he's one of them.

MRR: What's Dom America?

Judd: Dom is a friend of mine's label that he ran in the early-'80s to the early-'90s; he retired it, retired everything in his life. We wanted to use the logo, that we really liked, that his father drew. We asked him if we could use that. He suggested we could use the whole name and continue doing it under that name, and I thought that was a great idea. So, that's it.

MRR: Where's he from?

Judd: He's from Olympia.

RJ: He was in a band called Ultra, who were great.

MRR: Didn't they release European records? I mean, what's Dom *America*?

Judd: Dom America was the US subsidiary of Dom Germany, which did releases by other bands, avant garde and stuff. Organum, Asmus Tietchens, HNAS, etc. All the other Dom labels have folded.

RJ: Ultra was great.

Judd: Ultra was the main reason for Dom US; that was John Carlson's project.

RJ: They're an inspiration you don't hear in our stupid music.

MRR: Is Ultra still around?

RJ: Nope, he's in Thailand.

Judd: He retired to Thailand…

MRR: So that's about it… Does anybody want to add anything?

RJ: We're gonna record a 12" soon, and that'll have a bunch of new songs. We're not sure who's gonna do it, probably Troy, from Bistro Distro and CTR.

Judd: Can I just say: White Boss, Funerot, Cult Logic, and Sex Vid.

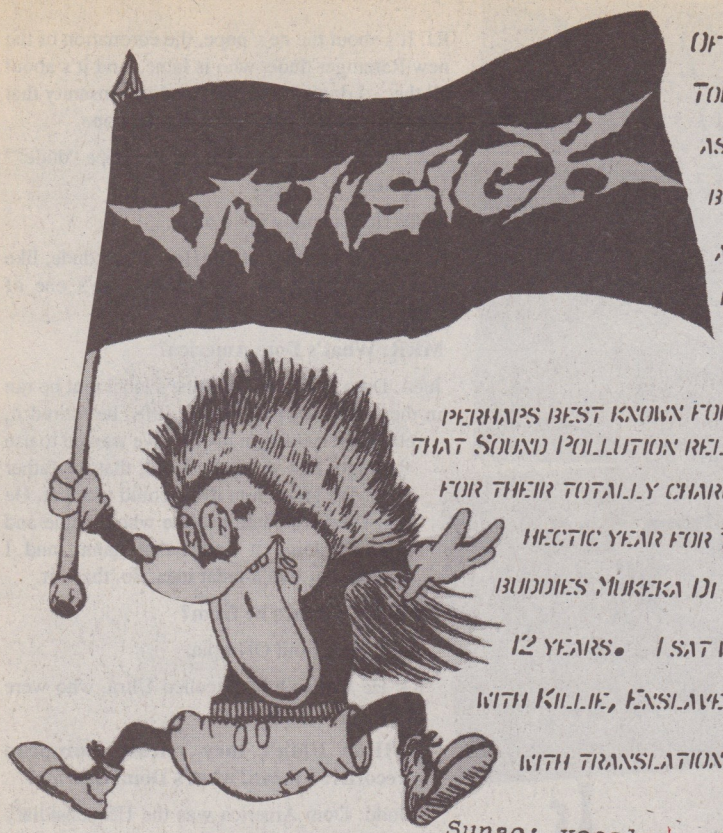
Sue: And Repercussions…

RJ: Yeah, and Repercussions. This whole interview should…

MRR: Is this the shout-outs section?

RJ: Yeah, this *is* the shout-outs section, and Repercussions should get a giant one, because they're Repercussions and they're great, and the record's cool, and there's rarely new hardcore that's even mildly moving at all—and I don't say that because we think ours is to other people, but it is to us, so…whatever.

Sam: Kromin'.



Of all the many awesome bands playing in the current Tokyo hardcore scene, few are flat out in your face (or as well traveled!) as Vivisick. The four-piece plays a blitzing live show that has taken them to the States and Brazil, as well as most of Southeast Asia, including Indonesia, the Philippines, Malaysia, North Borneo, and Thailand. While outside Japan they are perhaps best known for the Punks Were Made Before Sounds EP that that Sound Pollution released a few years ago, in Tokyo they have a reputation for their totally charged live shows. 2007 is shaping up to be another hectic year for the band—in addition to a Japanese tour with Brazilian buddies Mukeka Di Ratos, they also promise to release their first LP in 12 years. I sat with them on the floor at Wall before a show they did with Killie, Enslave, Realized, Life, and Crow. Thanks to Yoshi for help with translation. Interview with Tim Scott

Ono: Guitar Sunao: vocals

Matsuya: Drums Takahahi: Bass

MRR: You started out in 1996. What bands were playing around Tokyo at that time?
Takahahi: Yeah, we started out in 1996 but it wasn't until about a year later that we started to go to more live shows. Back then it was bands like Fuck on the Beach, Charm and Exclaim that we played with a lot.

MRR: I know that you used to play on the early Tokyo Fast Night shows that Fuck on the Beach put on. Did this help you?
Takahahi: Yes, of course, it gave us the opportunity to meet various bands and to interact with them, but it wasn't like Fuck on the Beach helped us out or we helped anybody out. We were doing our stuff and they were doing their stuff. Back then it wasn't as much like a scene as it is today. We would play with melodic punk bands, power-violence bands, psychobilly bands, and hardcore bands, but then we started meeting other similar bands and it was a natural progression. Back then it wasn't like "let's go and play with hardcore bands."

MRR: But you set out to be a hardcore band, right? You're named after a Grimple song.
Takahashi: Yes, we like Grimple, but the name is a lot more personal. For us it means "full of reality" and "fed up totally." Some people mistake the name thinking it has something to do with vivisection—it doesn't, it's how the music makes us feel.

MRR: When you started out you sang in English and now it's in Japanese. Why the change?
Sunao: On the first EP I sang in simple English. The first guitarist wanted the songs in English but I didn't have the technique to lay Japanese lyrics down to hardcore music. Of course I had many things to say, but I didn't know how to express them in Japanese precisely and it actually sounded like shit with Japanese lyrics (laugh). But after the second EP I found more inspiration in Japanese. Putting Japanese lyrics as the base, I used simple English words that are used in our daily life, combining them with Japanese, but after each release we did, I used more and more Japanese in my lyrics. For me it's more natural to sing in Japanese and I feel more content in what I want to express through it. Personally, I think words exist as a tool to get the sense out of my body. For instance, words communicate different impressions by the one who speaks it out, even if it is the same word. The sense inside those words is important to me.

Takahashi: When we release stuff overseas it always comes with English lyrics and a translation. But when we release stuff on a Japanese label such as Dan-Doh, it's not distributed outside Japan that much so we have it in Japanese only.

MRR: Right, so do you guys hand out lyric sheets when you play outside of Japan?
Sunao: When we play overseas we don't hand out lyric sheets especially. Of course lyrics are very important but I want to express and share not the meaning of the words but more of the sense and energy of the live show. I think it's more important to express that feeling and make that connection between us and people who come to see us.

MRR: Is that why you often set up the mic stand on the floor amongst the crowd?
Sunao: It's just my idea when we are playing. It's just one part of trying to communicate better. It's easier for me to communicate when I am close to the people. Sometimes on stage it seems like it's too far away. I think I can express my passion easier to the crowd by coming closer to them and by singing amongst the crowd. I want to create such live atmosphere more actively. The situation differs by where we play and who we play in front of, which means there is a possibility that each place will hold its own live atmosphere depending on how we play. But that doesn't mean I always decide to go down on the floor, I let my feelings decide.

MRR: Sunao, what is your family background?
Sunao: My father is Japanese and my mother is Indian. I was born and raised in Japan. It's not rare anymore to be a mixed parentage child in Japan nowadays, but during my childhood, there were not even many foreigners here. I strongly believed that I was Japanese, but there was a stereotype that the society didn't accept such identity, so there were many times I was fed up with it. But after encountering the friends in my late teenage period and punk rock, I started to feel free from the restraint of being "half," looking into myself as "one human being," and establishing my self-identity. Of course I love Japan and I am always concerned with various Japanese incidents.

MRR: Have you written any songs about your experience growing up in Japan as a person of mixed race?
Sunao: I haven't actually written anything about it but I know if I wasn't half Japanese and half Indian, I'd probably have a different sense of values. I might not even have listened to punk rock. My background of living in Japan as a "half" has obviously affected the person who I am today. Standing from that perspective, what I have seen throughout my life as a "half" might be different from

other people. Maybe in this case, that might come through in my lyrics, I guess.

MRR: How did you organize the Southeast Asian tour?
Takahashi: First I got two emails nearly the same time from a member of an Indonesian band called Mortalcombat and a Singaporean band called Carburetor Dung, telling us we could come over whenever we wanted to have a tour, so we gave them a "Yes!" They told us that if we had any friends around the Southeast Asian countries, we could do a tour, but at that moment we didn't have any. But then, I don't know if they contacted them or not, but we started to receive emails from different Southeast Asian countries telling us to come over and play, which eventually made this tour more broad and possible. We had to contact various people from various countries, so it took almost a month to organize the whole schedule, but at the end it was just a heck of a lot of fun.

MRR: Up until then what other Japanese bands had toured that area?
Takahashi: I don't know precisely who has gone there for sure, but I know It's You (from Tokyo) and Cynic 19 (from Okayama) have done it. Not many Japanese bands have been there like lot of American bands have and I don't think there are other Japanese hardcore bands who have toured five countries at once like us.

MRR: Were you surprised by how many people had heard of you?
Sunao: The audiences' reactions were half and half. Most people didn't know us at all, but some places were fucking rocking and some places were just silence. But the feedback and reaction was very pure and whether they were crazy or not everybody seemed to treat us very honestly.

MRR: Have many Southeast Asian bands come to Japan ?
Takahashi: I know that some Singaporean bands like My Precious, Demisor, and Minus have been here before, but unfortunately money issues are a real problem for most bands to come to Japan. Bands want to come and we would like to help them out but we can't cover all costs and expenses through our livings. It is not impossible but it's just too hard right now. Hopefully in the future.

MRR: The Brazil tour with Hellnation and Mukeka Di Rato sounds awesome!
Ono: Yeah, that was back in May 2004. We played eight shows. It was great.

MRR: Is it a dangerous place to tour? Did you have any problems?
Takahashi: Our friends in Japan before we left were trying to tell us

that it was a dangerous place to
eling and staying with members of Mukeka Di Rato and other Brazilian friends, so that helped us a lot.

MRR: And you are going to reciprocate their hospitality.
Takahashi: Well, it's not exactly that kind of feeling, but we really want them to play here in Japan. They will come to Japan at the end of April for ten shows. Like Brazil was our first overseas tour, Japan will be their first time overseas to play so I think they are excited to be coming.

MRR: How did you first hook up with them?
Takahashi: We first heard of them on a compilation put out by Sound Pollution and I emailed Ken asking about them and he said they were a cool band. Then I'm not sure, probably Ken emailed them and told them about us and they emailed us directly. Punk rock communication (laughs).

MRR: So you are getting songs together for your first full-length album in 12 years. Have the songs changed much from the last EP?
Sunao: At the moment, the split with Mukeka Di Rato is the latest release and if there was a change, I guess that would be the point where that had occurred a little. There is basically no change in our direction toward our next album. There is progress of course.
Ono: Evolution! Revolution! (Laughs)
Takahashi: A lot of people say that our sound has changed, but we don't recognize this. I think it's much more like a natural progression.
Matuya: I've been watching Vivisick since the second EP (Matsuya joined Vivisick in the spring of 2006), but basically they haven't changed in their core.

MRR: Having toured in the US, do you think it's easier to be a punk band in America than it is in Japan?
Sunao: I don't know. I think there are difficulties in both countries, since environments are different and it's not actually something we can compare with. But I am fascinated and interested by the ways American bands carry out DIY live shows and I've even felt jealous about it before. I thought it was a way to express the essence and fascination of hardcore. Like in the States, you see gigs in houses, squats and all different places right? In Japan that is nearly impossible and even if we were able to play in such a DIY space, it would actually cost us tons of money. But we also try to play at such places without costing us that much money, yet it's still difficult. We're still fumbling for that I guess. I still find it interesting to play and watch shows in an environment where all the sound systems are provided, like you see a lot in Japan. There are different styles and ways each country carries their shows out and I think it's cool. I believe being different is something that can create originality as well.

MRR: Like cultural differences that come about in the punk scene?
Sunao: Yeah, there's something like a DIY hardcore ethic or a set of rules around the world, "Hardcore must be this" or "must be that," blah, blah, and there is a feeling that if your ideas are not attached to that then it sometimes seems that your idea is not legitimate. But if there's a difference in each country, there is difference in each history, each culture, each custom, each environment, each economic situation, and every single person lives in a different situation, so I think it is very natural that there will be differences in what people want to express and claim. Also in what they can do and what role they possess. I think the most important thing is to do our best in what environment we are surrounded by. Punk is about a way of living and we have our own things to say, our way of living and attitudes in Japan. It's not important to follow the hardcore rules but to speak our minds from what we feel throughout our life and play what we believe in. Each place has its own circumstances. We have our own circumstances and that is where our music comes from. Punk rock is so much more interesting when you hear different outputs from different situations.

Vivisick: http://vivisick.shouten.jp

NON FIKTION NOIZ

PEDESTRIANS

ALL PHOTOS BY

MIKE FRIEDBERG

WARCRY

THE REPOS

if you're a punk in the bay area, chances are you've at least heard of the band WARKRIME... over the past couple years, these four young gentlemen have acquired a certain degree of infamy... everyone seems to have an opinion:

they range from "great band"
to (more often) "i can't believe those nazi homophobes haven't had the shit beaten out of them yet"...

recently several members of the band's hardened anti-PC entourage cornered me at a show and demanded maximum rocknroll run an interview with WARKRIME... not wanting to suffer a brutal thrashing at the hands of angry teenage punks, I had no choice but to comply...

WarKrime

INTERVIEW- CHRIS HUBBARD

PHOTOS- LARRY WOLFLEY

MRR: Let me start by asking how old you guys are.

Brace: 17

Sean: 18

Max: 22

MRR: And what's up with your guitar player?

Sean: He called me and told me he had a study group today. It's finals week, you know.

Max: But that's not true-he's probably surfing or skateboarding or something. He doesn't study.

Sean: I believe him.

MRR: Is he still in high school?

Brace: No, he's in college but I use that word as loosely as possible.

Max: Community college.

Brace: He takes like two classes.

Sean: He's thinking of entering vocational studies. Ha ha!

MRR: OK, why don't you guys talk about how you got into punk and give a little bit of context for anyone who's unfamiliar with the band. What punk means to you...

Brace: I got a Dead Kennedys CD when I was eleven and saw Danzig with my dad-that got me into spikey-haired street punk for a year and then I got more into hardcore. I related to it a lot more than a bunch of the bullshit regurgitated lyrics by all the street punk bands I listened to. The only problem was that most of the bands I listened to had broken up, so I got into more modern stuff like Tear It Up and Deadfall. Then a bunch of the new bands came around like the bands that are around now. Punk means to me... It's pretty much just a rejection of everything around you, no matter what it is. No matter what situation, just disliking it pretty much. Real negative.

MRR: Would you guys agree; do you have anything to add to that?

Sean: Basically I would say that he's correct, but I'd also like to add that in addition to and in no way to contradict what he said-to me, from my first beginnings as a punk when I was thirteen years old, it's always been about very serious isolation from the rest of society and a constant discord that can never be resolved in any fashion and never will be.

Max: To add to that, it's about social alienation and also finding a tribe of people that you can relate to that also feel the same way-that anger toward the world-and to know that "Oh wait, I'm not the only one with that realization."

Sean: I'd also like to add-and I may be answering a question that you're not asking-but I would say that the concept that punk is inherently political is only a half-truth. It's political in the sense that it is anarchistic in nature, but it's not a revolutionary movement. When I'm at a show and I see a bunch of people that are wasted and a bunch of 14-year-old kids making out, I don't think that it is the proletariat Marx was talking about. They're just kids.

MRR: OK, you talk about alienation-would you consider yourself in this for life or is it just something you're doing while you're figuring things out?

Brace: I'd like to think it's for life. I do not support old punks-old guys wearing creepers and bondage pants, the type of dudes who listen to the Skulls. I do not support that kind of person at all, but, I mean, in some way or another, I'm gonna be really mad for the rest of my life. Yeah, I'll be punk 'til I die. Duh!

Max: For me, my perspective might be a little bit different 'cause I'm a little bit older than everyone else in the band...right now I don't see it happening anytime soon but maybe in the future, maybe not being so into the music but the mentality will always be with me in the way I think. It really transformed me so...

MRR: Why don't you talk a little bit about why or how you started the band? Did you want to accomplish anything?

Brace: Max and I started the band when I was 13 and he was 18, with some kids I grew up with. I got sent away by my parents to an institution for about a year and Max helped me escape. So, when I was on the run, we formed this band with Sean and Pat. We kept a lot of the same ideas. When we started the original band we were called Brewtality after the later Gang Green record. No bands were really playing hardcore at that point...

Max: Well, '80s-based hardcore. I guess in the Bay Area, Deadfall and Strung Up were, but as far as younger bands playing '80s-style hardcore there wasn't much at all. I think us starting the band, we wanted to play that kind of music and the scene for that has really expanded since we started. Which is awesome. As far as our goals in the band, I think is to just attack a lot of people we hate, both in the scene and outside the scene. I think we all think punk has become too nice in a lot of ways and we want to sorta bring the anger back. Do you guys agree with that?

Brace: Yeah, basically to be kind of mean.

MRR: So what kind of people do you hate exactly? Specifically in regards to that answer, what types of people are you against?

Brace: In the scene specifically, the word "nerd" is kind of the wrong word 'cause the rest of my band is pretty geeky about various things...

Max: Nerd chic, where being nerdy is cool. I mean, I like Scholastic Deth too, but come on.

Brace: Dudes who come up to me and tell me, "Check out this record I just got." I mean, come on, I don't give a shit.

Sean: What bothers me most in the scene, and there's a lot of things that make punk very hard for me at times, but what gets me most-and I like that Warkrime really attacks this-is this whole posi-hipster nerd chic thing. I've been straight edge through my whole involvement in the punk scene. I've been a vegan for three years, and these people take straight edge and veganism and turn it into something that's cute, something that's palatable, and something that you can say "Aww, look at that, wouldn't that be nice if..." Not gonna go there, but the point is I'm a vegan and I'm straight edge and I hate my life and I hate other people and I don't love anything. There's nothing nice about the way I think, what goes on inside my head, and what's going on in the world around me. I'm not some depressed crusty dude or something, but I'm not posi. Just because I'm vegan and I don't drink, doesn't mean I'm gonna wear short-shorts and floor-punch.

MRR: Why are you vegan/vegetarian?

Max: Me personally, when I first got into punk, it was from a much more political angle-that's kind of gone away as time goes on, but the one thing that remains is that I am still a vegetarian 'cause I definitely believe in animal rights. I believe it's healthier and I believe the treatment of animals is totally cruel.

Sean: In a word, animal rights is why

I went vegan. It's because I've been an anarcho-syndicalist since I was 13 years old and I've always felt animal rights is the most serious issue in politics today. It's an absolute holocaust and it's the first issue that needs to be addressed 'cause it's the most brutal issue.

MRR: OK, but then why are against other people being vegan no matter how cutsey? If animal rights is the most important issue, don't you think you should look beyond that?

Sean: I'm not against them being vegan. I support everyone who's vegan or vegetarian. What I'm against is my ethics being bought and sold as something cute and something that sometimes, when these posi kids are acting so cute and chic about it, you wonder about the sincerity.

Max: It's the same idea as, if you go down Valencia Street, you see that every hipster loves Infest, Void, and Negative Approach-does that mean that I'm gonna be against those bands? No, I love those bands, but those people are doing it for the wrong reasons.

Sean: It's just an issue of sincerity. Everything is an issue of sincerity.

Brace: For the record, I'd like to state that I am a vegetarian not because I in any way, shape, or form give a shit about animals. I like leather a lot. I just don't like animals anywhere near me, being eaten-I think they're disgusting, filthy animals. Clean leather is what I prefer. I don't eat animals cause I don't want them anywhere near me.

MRR: Can you talk about escaping from... What you mentioned before-you helped him...

Brace: It's quite the story! When I was...

Max: Before you answer, how much does your dad know about my involvement in this?

Brace: I'm not gonna show my dad this. So, when I was 13 years old, I was involved with a fire somewhere near my friend's house that burned down a hill. I was ratted out by a cold-hearted-I hesitate to use the word "person," but it's the most applicable. I was sent away by a parent shortly after for not doing well in high school, ninth grade, and sent for three months to Oregon. They filmed a TV show about the place I got sent to called *Brat Camp*. One of our songs is about it. Then I got sent to Montana to an "emotional growth" boarding school-but in fact they just put us in white rooms, turned on John Lennon real loud, and had girls look me in the eyes and scream about the guy who had raped them.

Max: This is completely serious. It's not a joke.

Brace: They had girls look at me and yell "Joshua" or whatever the name of they guy who'd raped them. At the time I had never been intimate with a female so it was fucking crazy. They made us work all day, every day. I faked it for an entire year and they gave me a home visit for three days-during that time I somehow contacted Max and he and some other people

picked me up. I was on the run for four months and went down to LA and had some real strange experiences there. A guy tried to rape me. It didn't work. Ha! I got caught after four months.

Max: The dude had a ponytail, that shoulda tipped you off right there.

Brace: For the record, I didn't get raped. So, yeah, I got caught after four months into it. I think I did pretty well for myself and my dad kinda figured out that I won.

Sean: Just a personal anecdote-when he was on the lam was when they first contacted me about being in the band, and my experience in the punk scene was in that grind core band Brutal Death... Going from a bunch of Star Wars nerds' band practices in Concord to, "Oh yeah, you're in a band with these San Francisco drunks that are coming to practice, coming off of coke, and Brace is on the run right now, so make sure everything is super sketchy." What did we have to call you?

Brace: Jim.

Sean: Jim or something, in front of parents. It was like a bucket of cold water poured on my head.

MRR: How old were you at the time?

Brace: At that time I had just turned 15.

MRR: At that point, how did you survive day-to-day?

Brace: Through the good graces of my friends and I pretty much just lived off peanut butter. I lived with a guitar player for a little while at a place called The Hole. There is no word. It was the worst place in the fucking world. Yeah, we lived in The Hole and ate peanut butter. That's it. It sucked. I paid a quarter for rent.

MRR: OK, so what do you feel your rep is as a band? Do you feel that you have a sort of reputation around the Bay Area or maybe in the scene at large? Do you think it's deserved? Do you think it's inaccurate?

Brace: There have been a lot of things said about my personal political views, which I'll state right now have nothing to do with a lot of the lyrics we put down. Actually, that's not necessarily true, but I'm not a nazi. I'm not racist in any form. I'm not homophobic. I'm not sexist.

Max: The whole principle of Warkrime is to kind of push the buttons...

Brace: But reactionary, we're not.

Max: Yeah, definitely, I think we have a reputation for being PC-baiters or whatever word you wanna use. I think maybe, yeah, it's partially deserved, but I mean, there's a way of being offensive where you're just saying "the N word"-which we don't do-but I mean, saying the N word just to get a reaction? There's a way to do it that is a little more intelligent, which is what I think we're doing. I mean, if you look at like...say, the band FEAR. Every time they're saying "faggot," the guitarist is wearing a skirt. I think it puts it on a different level.

Sean: Honestly, there are a lot of negative things said about Warkrime and we're besieged on all sides by the enemy. I feel like these PC people that call us out for being nazis or

racists-first of all they've never seen us and haven't realized that Max and Brace are extremely Jewish, and also...

Max: The synagogue my parents went to was firebombed while my dad and brother were inside. So, I've definitely experienced, on a personal level, anti-semitism. I'm from San Francisco and spent my whole life in communities of immigrants where I was the minority. I feel I've experienced way more cultures and alternative lifestyles than a lot of the people who criticize us, who come from the lily-white suburbs. Look at your own community.

Sean: It's like, I'm a hardcore vegan and an anarchist. I know a lot about politics and I'm very concerned with politics and frankly I know a lot more about problems in this world than a lot of the people who call us out for being part of the problem. I'm not from San Francisco but I am from the Bay Area, and I feel like a lot of people, they don't get it. They're not from here. Like I said before, I doubt any member of the SFPD voted for George Bush either. Just because you're liberal does not mean you're non-fascist. People need to get out of this PC mentality.

Max: I would label myself as an anarchist too, and a lot of things... Maybe Brace might not agree with all of this, but where me and Sean are coming from, a lot of things that people might view as PC-baiting, we're actually trying to attack identity politics, which I think are very counter-revolutionary... Well, I mean, it's not the main issue-it has no interest for me. I'm more into class politics. I think identity politics is the wrong way to look.

Sean: Let's be honest-the emergence of identity politics in the 1960s eradicated the old left and eradicated the concept of class conflict, and now that we live in this...

Max: I'm not saying that people shouldn't be proud of who they are. These things are an issue. To quote Crass, "We're all just niggers to the rulers of this land."

Sean: Now that we live in this world where, especially in the punk scene, it's dominated by what Murray Bookchin would call "lifestyle anarchism" or more "spiritual mysticism" or something like that-that's all bullshit. It's time to bring politics back to the class conflict. It's time to bring punk back to being a fucking asshole. All the best punk bands did not give a fuck about anything all these fucking PC people say. FEAR, The Fuck-Ups, the Sex Pistols, the Ramones had a song that said "I'm a nazi." *MRR*'s favorite band the Descendents, look at the lyrics to that one song-"You fucking homos."

Max: They weren't joking. They were pissed.

Brace: My view is that basically I'm a fascist but I'm not a nazi. I don't like anyone who's not a punk, first and foremost. Anybody who's not a punk is my enemy. I guess it could come from an egotistical part of me, but I believe I'm smarter than most any punk in the punk scene anywhere. I believe everyone needs to be looked or watched over by someone, like a guiding hand, a gentle hand, and I believe that should be me. At first the punk scene, but also more the greater community outside of it. I really believe I'm a lot more self aware than a lot of people of any race or creed. I'm a self-affirming fascist.

Sean: We all read constantly, every single one of us. Just to tout for Brace for a second 'cause he receives the most flack-all these bands that have huge records out and are considered political gurus in the scene, some of them have personal things against Brace. I have no doubt that Brace is well more educated and reads more and has way better comprehension of what's going on than them.

MRR: So then what about the people that go to your shows and see you wearing a swastika or hear you throwing the word "faggot" around, and who misunderstand that? Sure you have a purpose for what you're doing, but what do you feel about inspiring other people to follow in your footsteps for the wrong reasons? You could be misconstrued.

Max: I wanna say that the one time we wore a swastika at a show, Brace wore it on a dress. If you can't see the humor in that you're pretty thick-skulled.

Sean: And he's Jewish. Also that night he had a 103 fever, so if you see this green man in a dress with a swastika on it and you think he's making a serious political statement, you are fucking retarded. At the Burnt Ramen of all places.

Max: Also, as far as batting around the word faggot or any other...That's something I really wanna attack. This thing that language...The idea that if you don't say "fag" than you're accepting of gay people-I really don't find this true and I think I wanna go beyond language and I think it's a very superficial way of looking at a political situation.

Sean: Words are not politics.

Max: And I think also we get called out for using those words while other cooler or more hip bands in the scene also use those words but are not called out for whatever reason.

MRR: What bands in particular are you referring to? I can't think of any off the top of my head who use the word faggot and aren't called out on it.

Max: There was recently an issue with a major political band in the Bay Area where-it's cool with them now-but they were offended at us for using the word faggot, when bands they've done splits with I know for a fact have used the word faggot in front of me and bands they were going on tour with and numerous other bands, and I was just like, why are we being called out for it?

Sean: I was just gonna say something related to that-maybe it doesn't have so much to do with the use of the word faggot, but there is bit of a tendency in the punk scene to attack the straw-man. I've seen a lot of political crust bands in my day and they have this tendency build up an enemy that really isn't there. I remember when I saw Behind Enemy Lines-whom I'm not criticizing at all and they're actually one of my favorite bands and I have all their records-but they were playing at Balazo and they were like, "Someone was up here touching chicks." I was up front the whole time. No one was up there coping a feel on chicks. They were creating a straw-man simply so they could tear it down. I'm not criticizing them but I'm saying that there's a tendency to create an enemy that's not there and that definitely plays a role in why Warkrime gets targeted as some sort of homophobic, nazi band when in fact we're the exact opposite.

Max: Also, I remember several instances when actual nazi skinheads really showed up to shows and Warkrime and the skinheads that we hang out with were the first people to kick them out and the people who were cowering behind the "stop the violence" rhetoric were the same people who

criticize us.

Sean: Yeah man, I've chased nazi skinheads down the street while Gilman security was trying to protect them. That's nazism man! You're trying to protect the nazis while we're trying to kill 'em.

Brace: For the record, my only enemy is non-punks. Don't matter who you are, I don't like you if you're not a punk.

MRR: What do you feel about somebody who's gay and comes to see a show, and you're up there on stage, maybe you're wearing a dress, maybe you're not, but no matter what, that person might hear faggot and is extremely turned away from the punk scene as a result?

Brace: That's very difficult and I've been asked that question before, because I think my use of slurs has been greatly blown up by a lot of people... That's difficult because... That could be true, I'm sure that's happened but I'm sure it's never happened with us. In the Bay Area...

Max: It's hard for people to understand our mentalities if you're not from the Bay Area.

Brace: That's where it gets misconstrued easily because Max and I have kissed on stage at shows.

Max: I made out with a dude at a party. I definitely wouldn't classify myself as gay but I've had gay experiences personally.

Sean: If you're not from the Bay Area, please do not try to talk to us about gay rights, about animal right, about gender equality-do not talk to us about anything. We are from the Bay Brea, we are from this, we grew up with this, and they were our teachers and our parents.

Max: Addressing the question-that is a hard question. I don't have an answer. Punk should be visceral, mean, and angry. That doesn't mean it has to be ignorant, but it means it's not always going to be about saying the correct thing or saying the right thing. There's been anti-gay things said in punk for 30 years, since the Sex Pistols. They said "faggot" in the song "New York."

Brace: Everyone gets their turn given to them in punk, every race, religion, creed, sexual orientation kind of gets its turn given to them.

Sean: You don't think that me being straight edge, I don't get called out at shows constantly?

Brace: At some point in your life you're going to have to buck up and realize that someone said a bad word. Are you gonna figure out if this person actually means it and then take care of it yourself? I'm all for fighting in any circumstance. If someone does have a problem with what I'm saying, hit me and we'll see. Whatever.

Sean: Half the bands I listen to are vehemently anti-straight edge and have songs like "If you don't drink, you're this or that" and even straight edge bands that say "If you don't eat meat you're a wimp." We all get called out all the time. It's not about being a punk, it's about living in a society where people have different opinions.

I'm not saying we should call out gays 'cause I don't have a problem with homosexuals and I'm sure we have homosexual fans and I'm sure true fans get it.

MRR: OK, so have you guys been outside the Bay Area as a band and have you had any problems with the scene outside there not understanding you?

Brace: We've been outside the Bay Area a few times and most of the shows just plain sucked because most of the country just plain sucks for shows, but in Santa Barbara our friends got into a fight because our friend had a shaved head and has a tattoo of an eagle-it doesn't look like a nazi thing at all, he's Jewish too-he was just standing there on crutches and these kids came up to him and said, "You called our friend a nigger!"-which he didn't do-and then, "You grabbed our friend's ass!" and he was really confused and they just started punching him. That's pretty much the only problem we've had.

Max: The thing we're saying about all this stuff, about the whole Bay Area thing, is that punk is all about context. We know what the context is in the Bay Area and we know what the context is outside so we know where the line is.

Sean: That incident, the people involved in that were people that we had played with previously who we thought we were really cool with; we watched their band and we were big fans of them as people and their band, but their knee-jerk PC reaction severed that tie and it's really sad that they sort of went in on our defenseless friend like that. In the interest of trying to be all pro-equality they went and did that.

Brace: For the record, our friend didn't do or say anything to provoke that.

MRR: I remember one of the times I saw Warkrime, you said on stage, before you played a Cro-Mags cover, something like "This song is about changing the world-I thought I could do that at one point but now I know it's impossible." I thought that was interesting, would you like to elaborate on that?

Max: Me personally, I used to be way more political... I would call myself an anarcho-syndicalist and I was at all anti-war protests from when September 11th happened though 2005. I sort of got gradually more and more jaded since my concept of anarchism is way different than CrimethInc and primitivism, which have really diluted what I think anarchism is. I was in Black Box and I just kind of realized that it was a lot of rich kids who were angry at their parents and just wanted to throw rocks. I'm not accusing them, I was one too, I just really got jaded at a lot of the people involved in the political scene and stopped caring on a personal level.

Sean: I would like to harp on that-primitivism and CrimethInc have completely killed anarchism. It has turned it and has sucked the revolutionary life out of it. By covering

"World Peace" we're saying world peace can't be done. That's the nature of the Hegelian dialectic of class conflict. When two contending and opposing classes come together violence is absolutely necessary...

Max: Our record's called *Give War A Chance*. It's about militarism and it's about also a definite hopelessness. I don't see any kind of utopia happening or any kind of improvement.

Sean: I would really like to say this and I'd really like to see this printed-CrimethInc's *Evasion*, *Off The Map*, those books and the whole CrimethInc ideology actually derives entirely from a bourgeois concept of individualism and has no connection to anarchism whatsoever, and if you think that it comes from classical anarchism, which is really just anti-stateist Marxism, you're wrong. It comes straight from Adam Smith and Max Sterner.

MRR: What do think about what you're doing as a band musically or even culturally-the idea that it's been done before and done better, 25 years ago or 30 years ago, and you're just treading in someone else's footsteps. I'm sure that has occurred to you how do you feel about it?

Brace: The problem I have is that punk's pretty much the only cool thing. If there was something cooler...I guess techno or reggaetón is becoming the new crazy rebellious thing to do, but you know, I like rock 'n' roll. It's the only thing I like and if I didn't do this I really wouldn't have anything else to do. I'd say we're probably in all seriousness the best band. Barnone. It has all been done before. Punk, I don't claim to like every punk band, I don't claim like, for example...I don't know. I kinda do wish there was something new, but there's not. Something new would probably entail some electronic music, or reggaetón, or computers, and that stuff freaks me out and I don't like it and it's boring.

Sean: It might be old and rehashed and repetitive to someone who's old and repetitive and rehashing their lives but to me it's new 'cause I'm a kid and punk is still hella angry and aggressive to me. Just 'cause you're jaded doesn't mean I have to be.

MRR: Any interest in talking about the future of the band? Any records coming out?

Brace: We've got a bad-ass LP coming out next month called *Get Loose* on No Way Records, followed by a forty-day/fifty-show US tour with Rabies from Los Angeles from June 26th all around the United States, into Canada a little bit, coming back August 11th. Ready to take back the reigns of the bay area scene which we will hand over to our friends for a brief period of time.

Max: Also we're going funk-metal.

Sean: We're gonna listen to *Staring Into the Sun* and try to take some cues from that.

Brace: This *Get Loose* is a concept album about me purchasing and buying the Unity *Blood Days* LP.

Sean: Fuck bar punk! What's up to all the kids. Fuck Mission hipsters!

THIRDXPARTY STRAIGHTXEDGE

POSITIVE REINFORCEMENT
1 sided 12" High speed raging snotty hardcore punk!

SICK FIX st 7"
Brutal Baltimore hardcore. Socially conscious SxE at its finest!

thirdxparty.com

The revolution ISNT sponsored by PBR!

SLICK 46

WEST COAST USA TOUR

AVAILABLE THROUGH
DEADSET MUSIC
DEADSETMUSIC.NET

July 19th - Long Beach, CA
July 20th - The OC, CA
July 21st - San Diego, CA
July 22nd - Hollywood, CA
July 23rd - San Francisco, CA
July 26th - San Francisco, CA
July 27th - San Jose, CA
July 28th - San Francisco, CA
July 29th - Santa Clara, CA
July 31st - Tempe, AZ
August 1st - Lake Havasu, AZ
August 2nd - Lake Forest, CA
August 3rd - Hungtington Beach, CA
August 4th - Las Vegas, NV

WWW.SLICK46.COM
WWW.MYSPACE.COM/SLICK46
CHECK OUT THE WEB FOR MORE DETAILS

COME MEET THE BATTLING "BRO'S" OF DR. STRANGE RECORDS

These two fellas are dying to meet YOU. They're very competitive and jealous,so come on in and pick your favorite Dr. Strange employee to settle the score.

CHAD'S LIKES:
-smoking the reefer
-fav movie: "Reefer Madness"
-fav beer: anything that's free
Hobbies: Xbox

SLAPPY'S LIKES:
-smoking the reefer
-fav movie: "Reefer Madness"
-fav beer: anything that's free
Hobbies: Xbox

Hmm..well I guess they're pretty much the same... So pick the one with the haircut you like best!

While you're there you can check out the largest selection in California of:

Fred Perrys, Penguin, Creepers, T-Shirts, Patches, Buttons, Stickers, Leather Jackets, Bondage Pants, and over 25,000 different RARE records, CDs, and cassetes. Don't believe me? Check out their website, it's secure and updated every 2 hours: WWW.DRSTRANGE.COM

DOCTOR STRANGE RECORDS

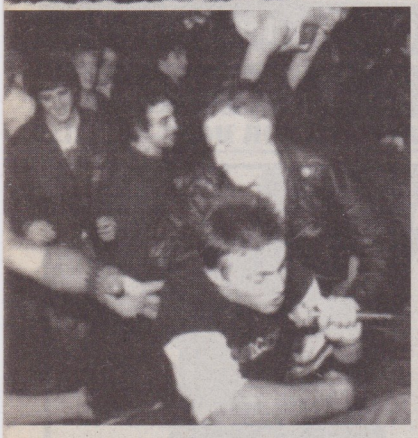
Open 10 to 7 every fuckin' day.
7136 Amethyst Ave., Alta Loma, CA 91737 (909) 944-1778.

JUMP UP
THE STORY OF
WHITE CROSS

BY LANCE HAHN

White Cross's 1982 debut 7" still speaks volumes to me about what '80s hardcore was. There's something about the record cover (or is it the cover that reminds you of something else?) that has the same something that the first Die Kreuzen or *It Bled Like A Stuck Pig* had. Without knowing what the record sounded like, you would see it in the racks and get excited. Somehow without any sort of skull and mohawk gimmickry, these records screamed hardcore.

Even better, this wasn't the kind of hardcore that was playing to a few thousand people at the enormous Fender's Ballroom in LA. This was the first round of basement hardcore—the bands that toured and hit every backyard party or fucked up practice space in America. If you were the right person for the message at the right place and time, the early '80s was a compelling time for American kids getting into punk rock.



Rob: "We were partial to riotous good times. It was a natural response to the times, to the corporate idealism that was being shoved down our throats. We were angered by the political, economic, and social positions that were being imposed upon us along with the banal playlists of corporate radio. We knew we could do it better if we did it ourselves. The music of the day, for the most part, except for a few—Iggy, the Ramones, etc.—just plain sucked out loud and we wanted to make our opinions heard. And, like hardcore music, we were young, loud, wild, and obnoxious."

Richmond, Virginia's White Cross formed at the start of Reagan's decade.

Rob: "It was the early '80s. I'm not sure exactly when, but it was a good time to be alive. After disco and before AIDS. A time when you could actually go out at night, see a show, catch a buzz, have a whole lot of fun, and not get arrested. The burgeoning punk rock scene was about to explode.

"Mikey and Crispy were attending VCU (aka Violent Crimes University), an art school in the capital city of The Old Dominion. They were putting on local shows and playing in bands such as The Mod Subs and The Disruptors. Crispy sang. Mikey played guitar. After combining their efforts and some jostling of personnel they eventually created the band that would come to be known as White Cross.

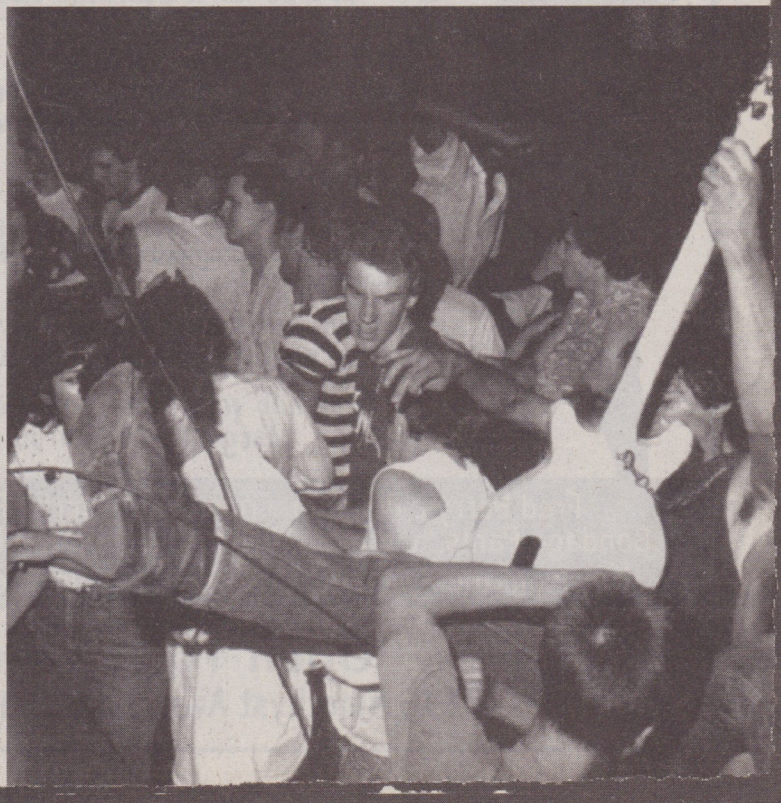
"There was another much loved local punk band at the time called The Prevaricators. One night their drummer, Hal, broke his arm by crashing his bicycle into a parked car. They had shows coming up and needed a drummer to sit in until Hal was healed. Christine Gibson, singer for the legendary band Beex, suggested they ask Rob to drum for them temporarily. Rob, young and not yet fully enlightened, had been playing in a cover band. Steve Hunter, singer for The Prevaricators, took Rob aside, played him some Circle Jerks, Angry Samoans, etc. and said, 'This is the kind of stuff we play.' Mikey and Crispy saw Rob playing with The Prevaricators and asked him to join White Cross. Dewey was there that night, and with a softly exhaled 'What the hell' allowed himself to be recruited as bassist. The rest, as they say, is history.

"Notable previous White Cross members: Penn Rollins, bass (later to form and play guitar in Honor Role); Scotty Price, drums; Alford Faulkner, bass."

You wouldn't think that a national organization like the Red Cross would bother checking out hardcore. But like Redd Kross on the West Coast, White Cross started life named for the charity before legal action was threatened.

Rob: "We were originally named Red Cross, until the American Red Cross organization sent us a cease-and-desist letter. White Cross was the street name of the little speed pills many people were taking back then, it just seemed fitting since we were playing at breakneck speeds."

While maybe not given the respect heaped upon punk scenes like Los Angeles or New York, Richmond from the start had a thriving hardcore



SPEED OF THE PRESSES
SPeed of the presses what a bite/new itsvia satellite/to
bad its been said before/threw it at my front door/ keep-in
g pace with modern life/cut me like a switchblade knife/ badnews hits
at new high speed/ faster than you' ll ever read....speed of the presses
eat the pulse of modern life/cut me down with switchblade knife/hatchets
fall at blinding speed/faster than you'll ever read

community that welcomed the arrival of a new local thrash outfit.

Rob: "Early shows were a lot of fun, mainly because people didn't know what to expect and we could get away with a lot. You also have to remember that drinking wasn't such a big issue as it is now, so we were drinking a lot. When we went in to play a show somewhere, either the club/bar owner knew what they were getting into or it was someone into punk putting on the show, or the owner didn't know what they were in for and we never played there again. The latter didn't occur often. The club owners pretty much knew of us and our reputation and that the place would be packed for the night. But let's not forget the fact that just about every major influential band of the time played Richmond. Richmond had a very vibrant punk scene, well supported by locals and people from around the state. The crowds were great, almost always turning out in droves. Never fighting, not cliquish, not stupid or self-destructive like many cities. And, thanks largely to Mikey, there was always lots of bands, good well planned shows, coming to Richmond. Not enough can be said in giving credit to Mikey, who worked tirelessly and constantly not only booking White Cross but booking shows in general in the Richmond area. He was always on the phone or always doing something in support of the Richmond punk scene, and was often under-appreciated."

Thinking globally and acting locally, White Cross built a community amongst local groups while continually making connections with touring groups. These connections would come in handy a few years later when White Cross started hitting the road.

Rob: "There were a lot of local bands: Beex, Prevaricators, Graven Image, Honor Role, Front Line, Bone Saw, just to name a few.

"There were also bands that came from everywhere: Black Flag, Circle Jerks, Bad Brains, GBH, Dead Kennedys, Scream, MDC, Minor Threat, The Exploited, DOA. Just too many to remember. We always made an attempt to show them a good time and make sure they had a good show. The bonds we made are what allowed us to do the things we did and go the places we went."

Skipping the demo tape stage, the group released their first recording in 1982, an eight-song 7" EP on Zero Degree Records. A sort of cooperative arrangement, the label released the White Cross 7" as funded by the group.

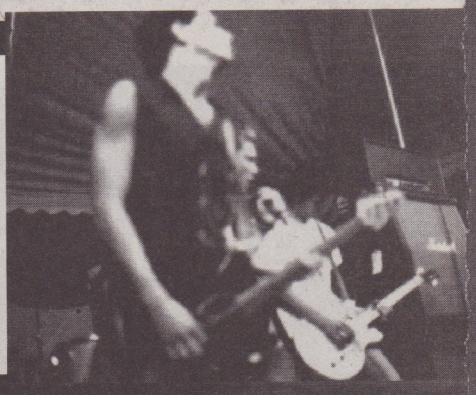
Rob: "It was the 'Do it yourself, Do it different, Do it now' principle that was a basic tenet of the punk movement. Zero Degree was started by the band Beex to put out their stuff. Not sure why they chose that name or what it meant to them. We came on later, in an effort to bolster our forces and monies so we could do more with it. There were plans to add other bands to the roster."

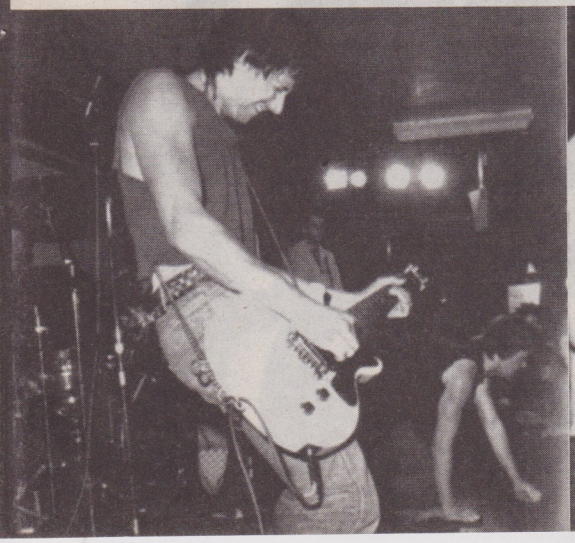
The White Cross debut 7" is a quintessential '80s hardcore record. With most bands being complete novices, it makes sense that their studio technique, largely self-taught, ventured noisily far from the commercial techniques of modern punk. To say this record is raw doesn't tell the whole story. The cheap microphones—to say nothing of their strange arrangement—helped create a sound further distorted by levels that seemed to be peaking during the recording and the mixing. The record is raw in the way a boiler room is raw.

Rob: "The EP was recorded in an old radio studio in the basement of a local theological seminary. We used an 8-channel mixing board and a 4-track Teac reel-to-reel deck. Not very high tech at all, but the sound we got from that was the raw, unsophisticated sound we were looking for. Everything went pretty smooth, sneaking into the seminary and all up to getting the 7"s pressed. That's when we got a call saying they wouldn't complete the job due to questionable song titles. Solution: we changed the song titles on the label itself. Crispy did all the cover art."

With similarities to both BGK and the first Government Issue 7", the record is a socio-political

FASCIST
fascism on the rise
can,t break your nazi ties
i k now wnaat trashis
stupid fucking fascist
standing witn an empty gun
got no place left to run
i knew wnat your past is
stupid fucking fascist





critical mass when punk rock songs were sped up to hardcore speed just starting to leave the melody behind for brute force. The hard rock chord progressions at breakneck tempo were most obvious on songs like "Speed of the Presses."

Rob: "Basically, that one is about how the media was quick to report 'the news,' how it affected us and how it was just getting faster and faster. (This was well before the dominance of the computer)."

Defying their East Coast neighbors, one somewhat controversial moment of the record was "No Straight Edge." Its irony is that it was one of many songs that seemed to owe a debt to SS Decontrol. But with its generally playful approach, the song seemed more in fun and not particularly mean-spirited.

Rob: "Sure, we got some [flack], but nothing major. After all, it is just a good old drinking song, if you can drink that fast. A few people thought and still think we were a straight edge band. Our name probably gave them that idea. How sad, to be straight edge and still go through life all confused."

Over eight songs, the EP blasted by as one powerful statement. Like most great hardcore 7"s, any one song might have flaws. But the overall attack was addictive.

NO STRAIGHT EDGE

ain,t had enough
i'm on a binge
can't stop now
i don't know how
i'm screwed up

fucked up again
i take a pleuge
no straight edge

you hypocrites
are full of shit
you fucking jerks
ain't like me
i can't stand
but i can see
what straight edge
no straight edge

Rob: "The whole thing, one song after another with no room to take a breath. An audio onslaught."

While the group still had yet to do a full tour, the 7" did help to secure gigs up and down the coast.

Rob: "After the 7", mostly East Coast stuff—New York, Philly, DC."

In 1983, the group would appear on a couple of compilations. The first was a tape of Richmond area bands like Honor Role, Graven Image, God's Will, Hoit, The Prevaricators, etc. Released on Wild Mess, the *Tarantula On My Cock* tape didn't seem to make too much impact on the group.

Rob: "Nope, don't remember a thing about that one. We were most likely drunk."

More memorable is the track "Nuke Attack" from the 7", which also appears on Mystic's *We Got Power: Party Or Go Home* LP alongside JFA, Sin 34, Minutemen, 7 Seconds, Big Boys, AOD, ironically Red Cross, and many more.

Rob: "They called. They asked. We provided. Simple as that."

That same year, the group started work on their first LP. Despite their growing popularity, the band stayed in control with Zero Degree Records.

Rob: "We talked about a lot of things. Big labels, big tits, big hits…Big labels aren't exactly congruous with punk rock philosophy. Plus, none ever called."

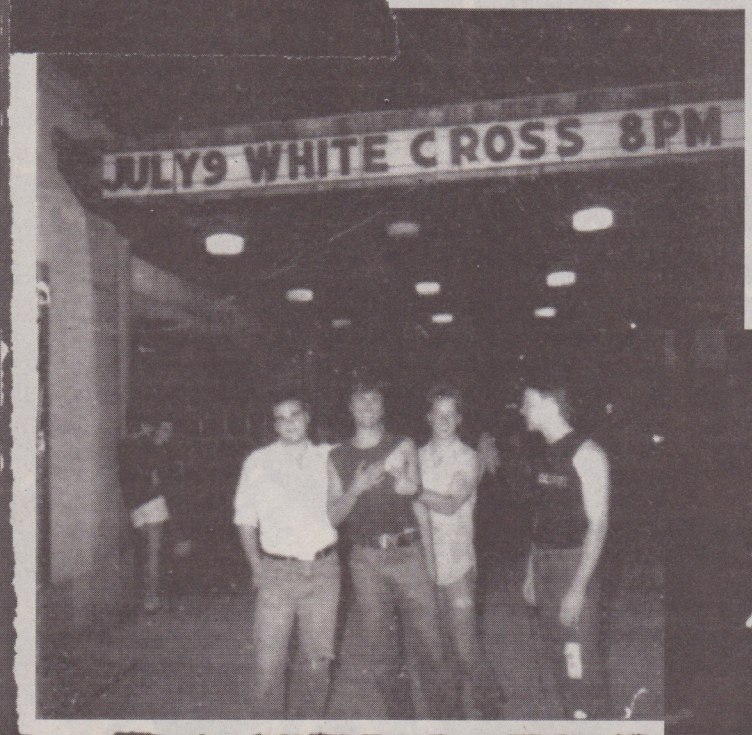
1983's *What's Going On?* was a definitive product of Richmond.

Rob: "We had to work for that one, literally. A group of investors and musicians were renovating an old warehouse in downtown Richmond. Called The Floodzone, it was a nightclub on the first floor, recording studios on the second, and offices and a green room on the third. So in lieu of cash, we worked for studio time by helping with the renovation, or at least with the deconstruction part before the real renovation started. The recording studios weren't quite finished. It was just a burned out hull of a building when we started recording, which made it very cool. It was a perfect atmosphere for recording a punk record. Crispy did the cover art on this one too."

The twelve-song record has the band sounding a bit more traditional, at least as far as studio technique, one of the inherent flaws of musical progress.

Rob: "The production values were much lower on the 7", but that's not necessarily a bad thing. There was a slightly sharper edge to it but it was also less focused. The LP was more dimensional; had more personality and range of character. Of course, it being longer, we had more time to expand and intensify our passions. Yeah, right, what a bunch of crap. They were both well done and a hell of a lot of fun to make."

The most obvious differences are on the two versions of "Jump Up," a song that appears on both recordings. While the 7" version has more in



AMERICAN WAY OF LI E
give to the rich, take from the poor
american way of life
[illegible] knocking at my door
american way of life
i don't w nna go to war
americ n w y of life
don't think i can take no more
american way of life

eat fast food from your car
american w y of life
spend the weekend in a bar
'meric n w y of life
your work's not quite up to par
american w y of life
don;t think you've gone too[illegible]
far
american w y of life
give to the rich, take from
the poor, american way of lif

common with the '80s European thrash sound of few years later, the LP version sounds surprisingly like Negative Approach.

Rob: "We had the new lineup then, so we thought we could do a better job of it. Plus it was (and is) a damned fun song."

But the band still rips through some amazing hardcore at times reminiscent of the first LA's Wasted Youth or the Freeze, with "Too Much Caffeine," "Sell Out," and "You Won't Be Here Tomorrow."

Rob: "Plain and simple...Buddy, you can't take it with you."

One of the few mid-tempo moments on the record is the classic closing track "Pink Flamingos."

Rob: "That was about stealing plastic pink flamingos out of people's yards. For a while it was a favorite pastime when things got boring in Richmond. It was originally a Mod Subs song."

A satisfying experience for the group, the *What's Going On?* LP, with its iconic cover art, was probably the band at their peak.

Rob: "'Jump Up,' 'You Won't Be Here Tomorrow.' The unforgettable experience. The fun, the good times, and even the bad times we had making it. The song 'Wrong Time, Wrong Place' was entirely improvised, made up right on the spot during a session when things had started dragging. That was exhilarating. Plus you get laid a lot when you have a new album. That certainly was a favorite part."

With all of their material finally committed to vinyl, the group hit the road crossing the US several times.

Rob: "Damn straight. We toured as often as we possibly could."

By the end of 1983, White Cross was road tested, joining the pathological collective unconscious of crazed hardcore bands on the road from Black Flag to the Bad Brains.

Rob: "Let's see...five to six guys crammed in a van with our equipment, staying wherever, drinking, not always sure how to get where we're supposed to be...we had a blast. We could fill a book with our stories from the road. And it'd be a good book too."

In 1984, the group was back in the studio recording *Deaf, Dumb, and Blind*, what would have been their second LP. Before the record was released, the group fell apart.

Rob: "We were recording a second LP after a big US tour. It was almost in the can but we lacked the funds to complete it and get it pressed. We were working on getting the money we needed, but we had to work our real jobs too. Tensions were high. The bass player quit. His replacement sucked. The whole punk rock thing seemed to be winding down everywhere. It all just came unraveled."

The various members would re-emerge in the next few years playing more hard rock influenced music.

Rob: "Rob and Mikey formed a band called Mudd Helmut, which was very popular locally for a few years. They played rock with a bit slower tempo than White Cross. Grunge before there was grunge. Not unlike the so-called 'Seattle Sound,' but in Richmond and years earlier. For the sheer fun of it they would do entirely acoustic sets in the smaller, more folksy type clubs. They were unplugged before 'Unplugged.' They called themselves Dirtball when they played acoustic. All that basically ended when they made Rob choose between playing with them or Gwar. He will tell you to this day he chose incorrectly. Rob and Dewey went on to form the earliest of the many Gwar line ups."

Speculation about the follow-up record being metal or hard rock was put to rest when a CD overview was released on Grand Theft Audio covering all of the group's recorded material including all the tracks from *Deaf, Dumb, and Blind*.

Rob: "A CD was released in '94 called *Deaf, Dumb, and Blind*, the title to the previously unreleased LP. It includes the unreleased material, the *What's Going On?* material, material off the 7" and a lot of miscellaneous live and obscure found material dug up from various sources. There is also a video done at a reunion show but the sound is pretty much non-existent and there are rumors of another earlier video that no one can locate. Once again, Crispy was cover artist."

While there were some indications of the rock direction the band was heading in, songs like "Murder Weapon," "More Lies," and the title track retain White Cross' signature fury. "More Lies" in particular sounds closest to the sound the group had on the first 7".

Still, there is the feeling, though maybe not shared by band members, that with the direction the second album was heading in, maybe White Cross broke up at the right time having started just as promptly.

Rob: "White Cross came along at the right time. With the decline of hardcore/punk in the mid-'80s, it probably ended at the right time. Hardcore was one of the greatest eras in music and boy how we wish it were still with us. We still continue to listen to all that stuff. With the current trend of mediocre music fare we now endure, we would hope for another move in the music trend that would be as powerful, to the point of the no bullshit kind of attitude that bands like White Cross and all the other great bands of the era had."

TOP TEN

Bay Area melody punx Top Ten are the kind of people you are happy yet bummed to have show up at your birthday party. Their presence will stoke you because they are more attractive than you are, so they'll be nice to look at, but they'll also totally distract everybody with their awesomeness, and your birthday will be forgotten. As well, if the cake is vegan, guitarist Erin McDermott will eat all of it. The band also features an expat Canadian, Tina Lucchesi (from The Trashwomen), bassist Richie Bucher from a slew of Lookout bands, plus drummer Cole. They are all French fry eaters. Erin and Cole shared time in Western Dark and Sleighed together, and Tina and Erin have shared time in Deadly Weapons, Tina & The Total Babes and the cover bands AC/DSHE and Sleighed. Bassist Richie Bucher has put time in the Wynona Ryders, Soup and Sweet Baby. They obviously enjoy incest. Basically, these dudes have the eye of the tiger. They sound like grimy bubblegum punk rock and put on a great live show. Tina is like a frontwoman version of the Energizer bunny. I asked Erin and Tina some questions.

Interview by Nick Flanagan.

MRR: Who is the most famous person in the band?

Erin: Tina is most famous 'cause people really liked the Trashwomen back in the day. Also, she sings good. Also, Tina & the Total Babes is a very great pop record—excellent production. Also, there's something about Tina's deal that attracts people to her in my opinion, and I'm right.

Tina: We are all famous for our scent!

MRR: You went to Japan with Tina in Deadly Weapons, among other faraway continents. Please elaborate. How have you managed to tour the world in your musical careers?

Tina: Bullying them constantly. We made friends with bands from Japan, had the same type of music worship, food worship and junk collecting music. San Francisco plus Japan equals good times. We're all on the same page for some reason. I love Italy and Spain also. People there know how to have fun and not give a shit if they are doing the right, "cool" thing. They don't look over their shoulders for approval!

Erin: Deadly Weapons' tour of Japan was fun and drunken.

MRR: You've had some drummer changes in your time. What has been the reason for the percussive turnover? Does this have anything do with the fact that you like to party?

Tina: Probably 'cause we like to party and they do not—well, maybe with our first drummer that was the case. Second drummer was jazzy and wanted to play art music. Third drummer moved to Boulder, Colorado to work in a cubicle. So now what? Huh?

Erin: This has to do with the fact that Layla doesn't like tour, Tim enjoys a job in Colorado, and Cole enjoys partying more than most. Therefore he's our most reliable drummer to date! But they all rule, and we have been blessed with drummers with very good sensibility for the style of music, and also talent. Layla was probably sexiest due to gender and body.

MRR: Tina, can you give me a truncated history of how you got into rock 'n' roll?

Tina: Hmmm. I was an angry teenager looking for loud, louder and loudest to annoy parents! I dunno, my sister was really into rock and roll in the '70s and it rubbed off on me. It pumps through my veins! I played in my first band in like 1990, The Cryptics. I played organ; Bret from The Flakes was in it. We had songs called "Penelope Xmas Paisley" and "Mr. Creeper." Funny '60s garage. We were too nervous to play live—no confidence, as usual. But then The Trashwomen formed 'cause of Mike Lucas!

MRR: Tina, would you be screaming on the street like a crazy person if you didn't have access to a microphone?

Tina: Screaming at someone, probably McDerms for sticking her grubby fingers in my food! Her favorite food is someone else's, you know.

MRR: Peter Bagge did the cover for your newest 7". Is that a big deal? He is from the 1990s.

Erin: '90s is a big deal. Both me and Tina loved L7. Cole was born in 1997.

Tina: It's the biggest deal for me! I worship that guy! Buddy Bradley is and always will be my dream man!

MRR: I'd like to hear a story from Tina about the most carnage-filled show she's ever experienced.

Tina: Ready? All I gotta say is Mexico City with the Glamour Pussies. I played drums for them. Tigger, our singer, body slammed some big macho dude to the ground. He got pissed and practically ripped her clothes off. She kept playing. People were throwing beer bottles at us. One smashed against the back wall by my head while I was drumming, and cut my arm all up. I kept playing with blood pouring outta my arm. I still have the scar to show for it! I felt like I was in the Dwarves or something. It ruled!

MRR: What is the worst mistake in the history of rock music?

Tina: MTV! Pearl Jam! Compact discs! Computers, even though I'm on MySpace all night. iTunes—I dunno, I hate it that people don't go to record stores anymore. They buy shit off the computer. It sucks! It's so lame! I guess all my friends don't, but most of the world does! Ugh!

MRR: Erin, what is your favorite guitar and why?

Erin: My fave guitar right now is my Les Paul standard, it's so standard. Gotta love it, it sounds good and plays sweet.

MRR: What movie is more like your band: Holocaust boxing film Triumph Of The Spirit, or Dazed and Confused clone The Stoned Age?

Tina: Definitely The Stoned Age, don't cha think?

WE'RE GONNA FIGHT

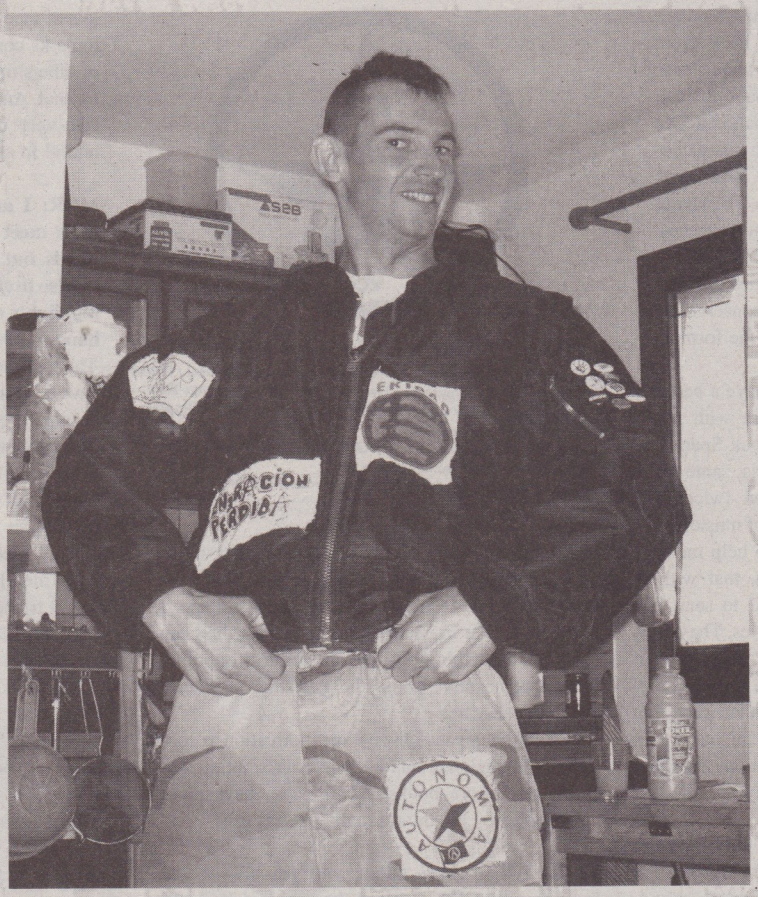
The majority of the following interview with Labrue Stephane (a.k.a. Seb) was conducted by Filip Fuchs in 2006 and originally appeared in his zine, Hluboká Orba.

MRR: Could you introduce your zine to people who have never seen it? What about your other activities?

Well, I participate in several zines/activities! The one which might interest your readers is called *We're Gonna Fight* (*WGF*). It's the first one I completed, it's in English, and it's the most important one for me. One issue a year now; I take like six to eight months to distro it, and four to do it. It's completely focused on "exotic" scenes. Here I use the word exotic to mean far-away, really underground, unheard places. And most of the times these places are very remote economically with less freedom than in France. I also talk a lot about what happened to me in my life, my travels; the zine has reviews, interviews, scene reports, columns...nothing that special or original. But the distribution is a bit unusual because I send master copies to friends in far away places and they help by copying it. I also send out 90% of the copies for free. Wouldn't it be weird to talk about solidarity and to sell the zine to people earning so much less money than us French? So my zine isn't free, but almost!

I was also involved with the French Anarcho-Punk Federation (APF) but I left it because some people really pissed me off. With some other people, I'm doing a new collective zine in French (called *Karnage*). In the APF, most of my energy was dedicated to *Contre Culture*, our collective zine where I could publish news from exotic scenes. But I also have done a mini-zine in Spanish, because last year I traveled in Peru and Bolivia for two months. I wanted to publish news from there as well. (You know that many people there can't understand English that much, or not at all). I also have a label with a split CD featuring two Asian bands on it (co-production with Maloka) and I dub tapes I brought back from Asia and sell them for very cheap (cheap for Western Europe), and do trades, have a distro...that's enough! For my activities outside the punk world: keep reading!

MRR: Your zine come with the subtitle "International, Political, Vegan, sXe"; what do these words mean to you? I ask because same words can have very different meanings for different people.



Well, I put words like this so people will have an idea about what I support. The last issues also featured an anarcho-punk publication. "International" because it's what the zine is focused on, "political," because what isn't political? Also, I don't want to spend a lot of time or money or energy to ask a band their favorite bands or their influences, but rather to talk about the world's issues and what's happening to people far away. "Vegan?" Because I try to be! And animal liberation is a very important thing for me, for many reasons, even though I don't talk much about that in my zine—at least, not everytime. About "sXe," well for me it's clear that drugs (legal or not) create more problems than solutions for most of the people who use them. It's like paying for your death, and once you want to stop taking drugs, it's difficult because they are drugs. Drugs are the opposite of freedom of choice. Also, I don't like what has been linked for a long time with cigarettes and alcohol. Until like 25 years ago, here, if you didn't drink or smoke you weren't a *real* man; you were boring, no fun. Drugs can also make stupid and violent people more stupid and violent. Plus, it's a lot of money for the state (taxes), mafia, and really fucked up companies that have a lot of power to impose their poisons.

Now, I realize there is a difference between people drinking alcohol because they like the taste (you know, my parents drink wine but are never drunk) or who just like to drink a few beers to be happier, relieve stress, or become less shy. But in general I hate drugs; even when I see teenagers who smoke to look more adult, more cool, to conform...I find it *soooo* lame.

I'd need more space to talk deeply about these issues; once again, it's just best to read my zine!

MRR: I find it really interesting that some of the long-time supporters of "exotic/third world" hardcore/punk scenes come from France, such as Fred/Darbouka Records, Luk/TAM 89 Records, Yann Boisleve/ex-International SXE zine, or youself. I think you know these guys well—did their work inspire you to start your zine? Tell us more about your motivations when your first started *WGF* zine and if this motivation has changed over the years.

Sure, they influenced me—I've spoken with each of them over the phone, and met Yann. Yann is the one who influenced me the most with his international sXe bulletin, which was a zine I could read every eight months, while TAM 89/Darbouka *just* put out records (Luk did a zine a long time ago and Fred Darbouka hasn't released his mini zine for many years). I've always thought that it was a shame that Darbouka/TAM 89 gave very [little] information about the records they put out. You know, when I put out my split CD, I wrote a long piece to explain the situation there. Maybe it's because those people put out records from places about which there is very little to say (for example Bolivia, which is so underground) and certainly also because they are very busy—I don't have any doubts about how much they want to support these scenes. But Yann did a big booklet and shared lot of information through his zine so it was a great source of inspiration. But not that much for starting *WGF* zine. The first issue didn't have that much international coverage—I did it with a friend who is still very active. I just wanted to do a zine; I had a very old computer but no printer. Then it cost so much money that only 70 copies were made and a lot of space was wasted, so I stopped doing it for about a year and a half.

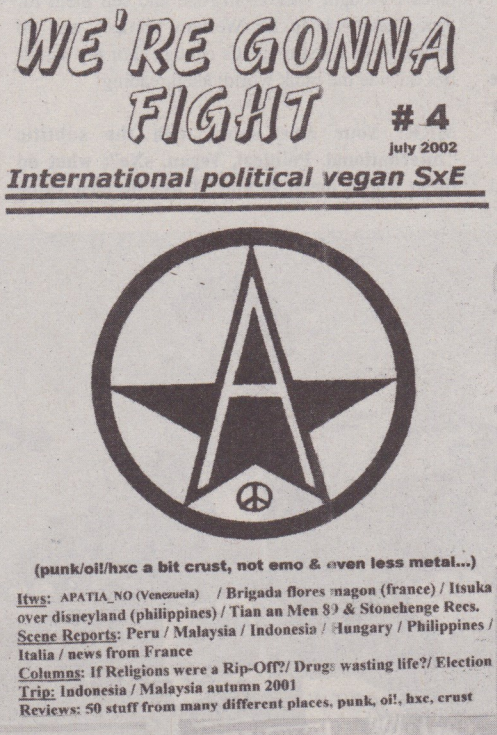
Later, I met that guy playing in the Container Crusties From Hell, just coming back from Malaysia/Philippines, talking to me about these places. It was so "exotic" for me back then. It was also at that time that the international sXe bulletin did its last issue, still with so many contacts. So, motivation to do a second issue came back, with some clear new directions. The layout had to be better, really focused on exotic scenes, and I knew I'd lose lot of money but I knew why: To support those really poorer countries ruled by more oppressive, and often more conservative systems. So, since the second issue, the formula was established.

What has evolved since then? I have a better computer and use the internet more with my home connection. But I can also speak Spanish and it really helped for South America; same for the Indonesian language. I traveled twice to South East Asia, bringing back a lot of music and establishing some strong contacts to help me with distribution. It's important to know that without them I'd be nothing—I can't afford to send 250 zines (or 300 or 500?) to these countries. They copy it from the master copy I send them. I also start to "get a name" in some places so it is a reward for all the energy/money put into this. Another important thing: I have read a lot in the last several years, a lot about social and geopolitical situations in these countries. So I guess that I say a bit less stupid/wrong things!

With all that, my motivation will only increase. It might sound like I talk big, but I really feel that this zine can be a good tool to share news, knowledge, and different points of view. Some people in South East Asia told me that they knew very little about Peru, Venezuela, or Chile, only some bands. So when an anarcho-punk band like Generacion Perdida from Peru (whose members only speak Spanish) give me long answers about their country, then the punk/HC people in Jakarta or Manila or wherever can read what they have to say. I never met anyone in South East Asia who spoke Spanish, for example. And on the other hand, I will put out a kind of mini-*WGF* zine in Spanish talking a lot about South East Asian scenes (reviews, news, facts, etc.) and I hope that all these people who can't really dig English will have the opportunity to know more about these places. Languages are barriers.

Also, newspapers and books are very expensive in many places, plus there is censorship, so I'm happy that some people can get news and information cheaply through my zine. Yes, I know I might sound pretentious, but it's a reality. The most brutal thing must have been my pamphlet against religion. For sure, few people in Indonesia, Malaysia, and Singapore often read anything like that—these historical facts, that way of thinking. Now I'm sure that some will hate me for that, but if it can ring a bell for some who has always been listening to the same speech/truth (in this case, Islam) then that's nice. In *WGF* #9 there was a long text about the Palestinian area from 1900 to 1977. Once again, I don't think that in Malaysia or Indonesia they can easily read anything positive about Israel or something that negative about the Palestine resistance (on a global scale).

So all that means I have more motivation to continue to do the zine, build a bigger distribution network, read more books, travel more, have more conversations...the thing I really need is time!



MRR: Tell us more about your travels—which far away countries or places have you visited and when? How do you find about punx in these exotic countries?

Ohhh, what a dangerous question! You want me to fill your zine?

Well, I was in Indonesia, Malaysia, and Singapore for two months in 2001. In 2004 I went for three months in the same countries plus the Philippines. I spent a month in Poland, the Czech Republic, and Slovakia in 2002. In 2003, Spain, again for one month. I also spent time in Peru and Bolivia in the summer of 2006.

How did I find the punks there? Well, I had a few contacts through friends or by reading zines from there. Also, the internet started to get big in 2001. And once you know one person, you know another because you are introduced to them.

Now if you wonder what I think about them, read my zine! Well, like I said, in Malaysia, Indonesia, and Singapore, the religious beliefs are very different. But the economical situation is, too. Few bands own their own instruments and trading/buying music from abroad is very, *very* expensive. Many people can't buy books or newspapers, school is very expansive, there is more censorships than there is here, and the red line to be repressed is more easily crossed.

But there are tons of bands, more than 100 in Jakarta, Indonesia, and several gigs every weekend. The youth is very numerous in these countries. A zine can be a very informative tool because there is no censorship and it's cheap. But lot of the content is stupid gossip, from what I've been told. In the Philippines, the two gigs I saw were weird because 90% of the people were sitting on the ground! The videos I've seen were the same. There are some distros in the street, lots of tapes and pirated CD-Rs. These are some remarks coming off the top of my head, but lot of others things could be written! Read my zine for that. And things evolve quickly there as well. Ah, very important: Lot of very good music, really! In all styles.

MRR: I am sure that in your travels, you must meet some very interesting people and bands, but on the other hand sometimes it can be also pretty difficult. What were some of the highlights on one side and downfalls on other hand of your "exotic" travels?

The highlights? Meeting people with which you have been in contact for a long time through mail or email, seeing some bands play live, knowing that they will never go to play in your home town. Finding music very easily, seeing the environment of these people, the realities to play in or support a band there, how their gigs are organized. Meeting people you don't know telling you that they like your zine. Having the chance to go in my friends' homes to meet their families, see how it's like there. Most of the French who travel in South East Asia only go to hotels. Meeting that skin girl from Manila and being invited in her home—in this way I can see another neighborhood.

Downfalls? Well, those who gossip for shit reasons in my opinion, that's the only thing I can remember, so it's little compared to the rest. Another bad thing is to say bye to them, wondering in how many years it will be before you'll meet them again, if you meet them again....

MRR: In the September 2004 issue of *Maximum Rocknoll*, there was a tour report from some Japanese bands that played in South-Eastern Asia and the guy who wrote it (I think he's American) had some very interesting things to say when talking about Indonesian gigs: "Why do we get so excited hearing about punk rock in some crazy new country? Why aren't we asking ourselves if punk rock is really all that appropri-

ate to people whose cultures are so vastly different from ours? Perhaps if corrupt mainstream values from West are already seething into these places, it's nice to see our counterculture offered as an alternative, but I think I'd rather see an authentic and culturally relevant rebellion in response instead of one constructed with the instructions outlined in *MRR*." What do you think about this?

I do not follow that statement at all, because what is "Western" culture and the Indonesian one exactly? And if there is a genuine Western culture, why it would be bad to bring it to a place like Indonesia? Everything from the "West" is bad? Cultures have always been mixed and blended, and the phenomenon has never been so amplified as in the last several decades. Why would punk be bad for these people in Lima, Jakarta, Kuala Lumpur, New Dehli, Tehran...? Frankly, what's wrong with this?

But what I really want to point out is that, for me, the cultural differences are not that much *between* countries as they are *inside* countries. What I mean is that many people in the cities I just mentioned (and elsewhere of course) have a life really close to ours (in the "West") for some aspects: open to the world, following what is going on, using the new technologies, living their religious life in a personal way or not believing in a god; they are interested in consuming, want to choose their (sex/family) partners, would like their political system to be more open; and I want to say that many are dreaming of life in "the West" (especialy the youth)... They are into individualsim and living in a globalized world. That's why once the language barrier is broken you realize that these people live more like you do compared to many people in your own country who know shit about new technology, are conservative, not open to know/challenge the problems of the world, and so forth... There a lot of them like that in my new little village and it is France! To say it in a different manner: A punk in the city of Manila can have a closer way of thinking or seeing things to that of a punk from the West than compared to someone in the Filippino countryside, obviously. Now I know that there are still some differences between countries, but it depends a lot on the economic situation and where they are living in the country. A country with 15-25% of its people striving to survive isn't the same with one with 80% living in poverty. Some countries are also more conservative, more repressive, but still I don't believe in a world where state borders or religions are the limit of some well-marked cultures. I think that classes still divide people a lot (especialy in poor places or dictatorships) and where people are living inside the country (town/village).

So no! my friends in Indonesia and the Philippines don't have such a different culture (anymore). They have different opinions and all these "punks" in Indonesia or Malaysia or wherever don't think the same. Like everywhere. And, well, punk there (in Third World countries) can really be an act of rebellion and they will not take everything *MRR* says for granted. And I see a contradiction in what that guy said. He says that punk is a Western cultural phenomenon (though there has been punk in the Philippines or Japan for a very long time) and so it might corrupt some different culture and it can be bad. But I think that punk was against that "Western culture/society."

By the way, what are corrupted Western values, according to him, anyway?

Thinking that "Western" culture is superior is shit. But on the other hand, thinking that all "Western" cultural caracteristics are corrupting is stupid as well.

MRR: And one more similar question—in your zine I read about Indonesian Communist (or even "Bolshevik"?) Oi! bands like Glasnost and Kremlin who say "Thanks to Allah" on their thanks lists on their releases, and also about Malaysian crust bands who are just straight copies of some Scandinavian bands, even with lyrics... Can you talk more about these "cultural conflicts" which are somewhat hard to understand for people living in Europe or in USA?

Well, for the Malaysian bands having a Scandinavian style, it has nothing to do with culture but with merely with imitation, in my opinion. You have punk bands in Indonesia talking about fighting nazi punks. Well, why not? It is just that in such countries they have closer problems. I don't think that it is hard to dig that. After all, being positive, the fear of war, hated of cops, injustice—it's everywhere.

For the Communist bands quoting Allah in their thanks list it is more complicated and here we have a big contradiction. Here we can say that it is really the opposite, not copying anything—that's really unique!

Well, I have one album from Glasnost and one from Kremlin and they don't thank god; Hustler is also a red punk band from there and they don't give any credit to god. But it's true that I have a split with Glasnost and they do thank god, the first thing thanked by the way.

What to answer? I've never read their lyrics, their contact didn't work. But it's obvious that being a Marxist/Communist and saying thanks to god is a huge contradiction. Well, did this band study a lot Marxism/Communism? Indonesian society has shown us that it is able to digest/blend many ideas from different cultures. That's why even if they are Muslim, many people in that country still have Hindu religion rites, superstitions, etc, even if it directly goes again Islam. Plus, I think that many people there are seeing religion/god as a source of hope, not a set of rules you have to follow.

But anyway, I've never asked them why this contradiction so I will not wonder for hours!

But it is true that religion is the biggest difference between punks in those Muslim countries and the great majority of the punks in Europe and in whole American continent, Philippines, maybe China, Japan. For Iran, I don't know but many people in Iran hate religion (not god). So yes, the place of religion is the biggest difference, we can even call it a cultural difference here, in my opinion. At first it was hard for me to understand, but then I did and didn't give much of a shit about that even though in my zine I will definitely say that I hate religion and being a red punk and believing in god is a contradiction. I'll try to investigate a bit in Peru to understand the links between punks and Catholicism.

And I say it one more time: Indonesia is a poor country but many punks are open to the world and its new ideas, so atheism or hated of religion can only increase over there. Give them a few more years!

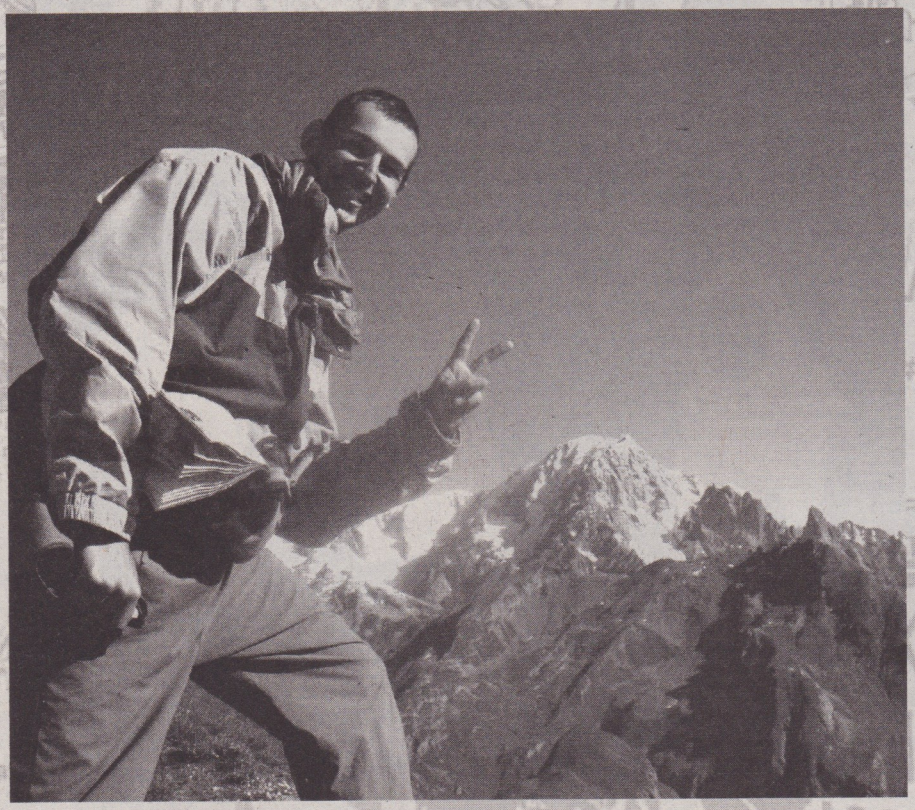
MRR: Religion has for sure a huge influence in most of these exotic countries—how does it affect

their hardcore/punk scenes? I think that in Malaysia there was recently a ban on black metal bands—do you know anything about it? How do you deal with religion among hardcore/punk scene when you visit these countries? Your wife Fida is from Malaysia and you got married in her home-country. How did that go? Did you had to convert to Islam because of it?

Well, in the Philippines (a strongly Catholic country) it seems that most punks don't like or don't give a shit about religion. In Malaysia, Indonesia, and Singapore it is different and it is certainly the biggest "cultural" difference between the punks there and their Western counterparts. Yes, I think that many "punks" in these three countries do believe in Allah. Some are atheist too, of course. And in Malaysia they are more vocal in their defence of Islam, from my experience. Well, I studied Islam a good deal and one of my conclusions is that many people want to and love to believe. Yes, the environment puts a lot of pressure to believe in Allah, and many are just scared about hell, are superstitious, and anyway if you must just believe in this abstract concept of a god and not do much else, then why not—that's how I think they deal with that issue. I mean, by believing in this, they are less scared of hell, of judgement day. Plus like I said, life is difficult over there and religion/god looks like a positive things for many, something pure, fair... it becomes a personal hope. Yes, it sounds ridiculous for me because I'm atheist. Now you should know that many punks don't pray, drink alcohol, have sex before marriage, eat during the holy month, and certainly don't have a clear idea about all that. Or some don't believe but don't like to talk about that to people they don't know much. Plus, I think that religious oppression isn't their priority; the economic situation, corruption, and brutal power are more of an issue. I also think that attitudes toward religion are evloving, and I'm sure that there will be more and more people who will become atheists in these countries. Plus, don't be mistaken, I'm sure that all these people that believe in god hate these religious political parties—they are very selfish with their beliefs, they want to live their religion the way they want to and they don't want to live like in Iran! They don't care if you don't believe in the same god; no one ever tried to convert me.

Coming back this black metal issue, in Malaysia—this country is a dictatorship and the powers that be are banning everything they don't like. But I don't want to try to go much into Malaysian societial issues!

How do I deal with religion mixing with these punks scenes? Well, the first time I went to Malaysia and Indonesia, I didn't know much about Islam; the second time was easier. I feel that many "punks" are a bit lost or scared and love to believe in a god for themselves, for hope. Thus, in Malaysia, where religion is more manipulated by the powers that be, it seems that some punks are more sensitive about Islam. They see religion as a cultural aspect that the "West" doesn't like and tries to oppress. So they defend Islam, feeling that they are fighting against the "West." Which is ridiculous in my opinion. Like here, in France, some Northern African people defend Islam, though they never pray, drink alcohol, have sex before marriage...but Islam becomes an issue of identity.



I tried to talk about that with them—normally they don't talk about it, you have to start the conversation. And I'm glad about that long article I wrote about Islam in the last issue of *WGF*. At least many will listen to something they are not used to reading! I think that is is important to express that religions sucks, but they don't suck for following them. It's an intellectual debate and anyway I don't think that they talk much about religion in the scene. It used to be like that in late '90s in Malaysia with remarks like "You should't care about being sXe. If you don't do drugs and don't have sex before marriage it should not be because you want to follow the sXe way of life but because our religion tell us to do so." Rafidah could tell you more about that. One more thing, I've never met any punk who was militant about Islam—they just talk about others issues and see religion and god as very personal stuff. That's what I think and I might be wrong.

Well, talking about my marriage might be boring but sure prejudice isn't shit that comes from white people only! Yes I had to convert, but for me it was just to get a paper! I don't believe and I know why! And when you know my situation with my wife, the Malaysian authorities, and so forth, then it was OK for me to just say some little stupid thing to convert! Well, it is more complicated but it might be boring to talk more about it.

MRR: You've do the zine and distro for a long time already and recently you helped to release a split CD of bands from the Philippines and Indonesia—I think that your activities are a great example of how the people from Western countries can help bands from scenes which are not so rich or so developed. On the other hand, I think that there are still many prejudices among "Western" (i.e. American and Western European) punx towards the exotic and/or developing punk scenes—I think that many people simply ignore anything that doesn't come from the US, Scandinavia, or Japan—what do you think are the reasons for this? Maybe people worry about the bad sound quality or they think that these countries don't have such a "rich" hardcore/punk history, so they automatically assume that current bands can not be good because of it? How's the response to your zine/distro in France or Western Europe in general?

Well, I'll try to answer for France but I would guess that in many other Western European countries and North America it might be the same.

First, there is a language problem in France—still only a few people speak fluent or good enough English or Spanish—but it is not the only reason. For a long time, these Southeast Asian scenes (as well as those in Latin America) were very underground—no internet, very few contacts. So, few zines talked about them. Plus it is true that most of the music we got had bad sound quality. Now it is a lot easier because of the internet. This tool really opened these countries to the global punk community because normal mail is very expensive for them. But also the punk explosion didn't happen in Indonesia and Malaysia until in the mid '90s. But, yes, I agree, still very few zines talk about that, few distro sell their music. In the last four years, I have reached out to a lot of people in France with my activities, through the collective zines and so forth...but very few people want to buy music from these Asian countries (I sell copied tapes and CD-R for cheap). Maybe it is because they don't want tapes anymore or that they have too much music, or

it's simply because they don't want to discover these bands coming from countries they don't know much about. I really ask myself the reasons why. But sure many people are very polite with exotic punk scene. Their attitude is that it is really great to help them, but few will go any further. Well, that's my experience here. Having a radical slogan about internationalism is one thing, really doing something for it is another....!

And I truly think it's a shame, because many bands there have great sound quality, do excellent music, and for sure they need support. I often get emails from Indonesia or the Philippines asking me if I can copy/distro/produce their records. Or just talk about them. The split CD I did with Istukas Over Disneyland and Crashed Out was a way to expose these bands to Europe, but also—and it's very important—to support these bands financially. I paid for the studio time (100 Euros each, cheap I think), gave them cash when I was there to record new songs, buy equipment, or make merchandise they can sell (many do that there). I sent them copies of the split CD and some other CDs I trade (because getting music from abroad is so expensive for them). So I really feel I support them. Unfortunately I don't have time to deal with pro-production anymore; my zines take too much.

My conclusion is that if many more labels from these rich countries (Western/Northern Europe, Japan, North America) helped the bands in these poor countries then it'd be a true sign of solidarity and true evidence of fight against this totally unfair economic system. I don't want to say that you mustn't support the local scene or the scene in the US, the UK, Holland, etc... but what I see is that the support to local scenes and these "hype" countries almost take everything. But most of the people in rich countries can get enough money to record and do their label, buy their instruments, etc... maybe they are lazy or not that motivated to do it themselves, I don't know. So I prefer give time and money to those who need it more in my opinion.

By the way, what we call Eastern Europe needs support as well, especialy places like Bulgaria, Romania, Belarus, Slovakia... no need to go to the other side of the planet.

As for Latin American scenes, I don't know how much support they get. Their existence has been known for a longer time. Plus, there are millions of Latino imigrants in the US who can be a good stage/relay and can support them. Also, many punks in France and other European countries have a good picture of (some) Latino punks due to their clear anarco-punk positions, their fight against globalization. The problem is, again, language—though I think that more people in Latin America speak English compared to ten years ago. But still, I don't think that many people want to support a punk band from Lima compared to one from Portland.

All this also sucks because the ones who can easily express themselves through their lyrics or zines are always the same—those with money. It's like elections in the rich countries—money decides. Someone from a rich country can easily send free copies abroad, but not someone from a poor countries. Well, the intrenet is changing that. So we know quite well about the problems in US, but what about those elsewhere, in remote places?

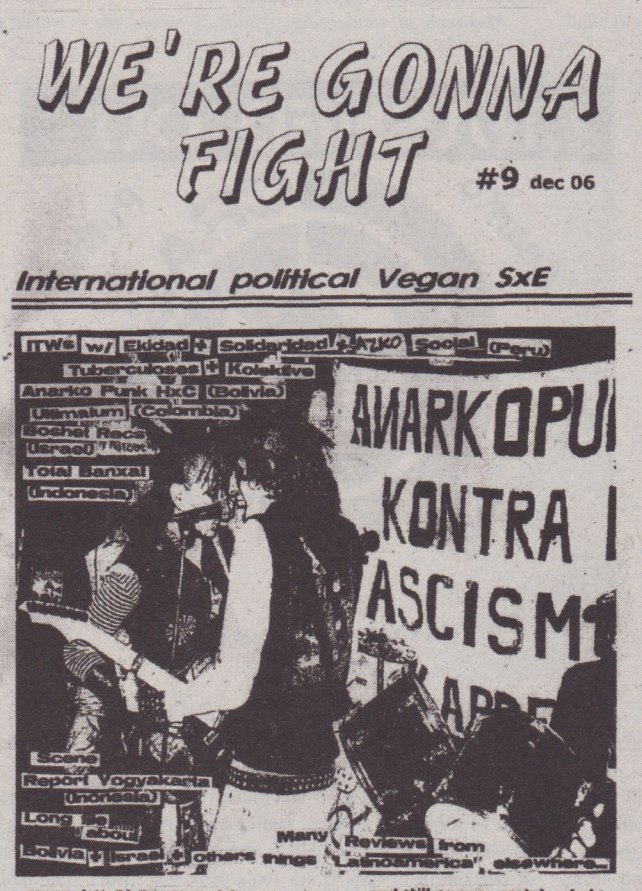
By the way, are people in the Czech Republic interested with "exotic" punk scenes or they just want to get the new Tragedy album? Ha ha!

MRR: Even with good intentions, it can sometimes happen that you are misunderstood and some unpleasant conflicts may arise—in a recent issue of your zine, you printed some heavy criticism from a woman from the Indonesian Pro-Piracy distro who claimed you were a "spoiled West European [who did not respect] their country/values" and there was also similar criticism in a recent *MRR* review of your zine, which said: "...it is pretty transparent that the author has a very patronizing attitude concerning these scenes and is quite intense in his criticism of Islam and those countries societies..." How would you respond to this?

Well, Ika from Pro-Piracy (I think she is the one who answered) didn't say that exactly. It is the interpretation I have too and I think this is what she wanted to say. But in general, I feel that many people in Indonesia (and elsewhere) have a complex of inferiority and rage against the "West." It comes from history (colonization, support of the dictatorship) and with the fact that the "West" is ruling the world economically, the media, its influence...and some of their problems result from the economic system the "West" is imposing, that's obvious. So when I (a white person from a very rich country) criticize or voice suspicions about some aspect of the life there, it can be badly misinterpreted. But what really pissed me off is that the reproaches didn't come from "serious" issue for me (like politics, religion) but from food! Yes, I'm vegan, don't like spicy food, and didn't know about the food over there so I was questioning about it. Plus, watch out what you are eating when you travel there if you don't want to spend one week (or more!) in the hospital! These discussions about me not respecting their food (i.e. their "culture") were quite big. It went to Singapore, with some zines reviewing mine. People there also reproched me about being paranoid. Well, these countries (Malaysia and Singapore) are not that safe so I was watching out. Only a fool would not. Imagine getting off the bus in a city in a foreign country in the evening, when it's already dark, all by yourself with just a big backpack, clearly traveling by yourself...

So my zine is a way to explain myself and I'm sure that many people in Asia don't understand that their food can be dangerous for us not living in that climate, or that are not used to piments (a kind of pepper)! Or that we don't have tofu, tempeh, mee goreng, sambal pedas everywhere and we know nothing about it. And anyway have you ever seen a vegan not careful about his or her food? Ha! Also I was criticized because I didn't take enough showers or that my clothes smelled. Well it's warm and humid and I'm not the kind of guy who goes to a hotel.

About the quote coming from *MRR*—well I looked in my dictionary for what "patronizing" means and it can have different meaning so I don't know what the person who did review wanted to really say. So I will not answer that part concerning my zine review. But I will say that some people in the "West" have a shame problem toward these countries. They think we are responsible for all their problems, that we still want to tell them what to do/think. So when you point out the shit in these Third World countries, then, these "Westerners" feel like you are still giving lessons, still try to impose your "rich white man" mentality. You can call that political correctness maybe. Me, I don't give a damn about it. I don't have a complex when it comes to criticizing things—I'm not responsible at all for what France's people/governments did before I was born or other people/government elsewhere, I'm not responsible for all the ignorance religions have spread... And sure, I hate all religions so I talk shit a lot about Islam, of course. But I don't talk shit about Muslims, because they are individuals and some are nice and some aren't. And someone is not defined by simply being a Jew or a Muslim... We should get rid of our complex because we are not



cover pict': DizPareUnIa (Lima/Peru)

responsible for what happened in the past. Plus, does it help to not point out the problems? Should we say that everything bad happening in these Third World countries is only because of the "West?" Read about Algeria's present history then! Anyway, if you don't critique enough, some will call you naïve, and if you do criticize some will say that you have an arrogant mentality due to your position living in a rich/"free" country. My answer: *semua orang pergi basoh bontot mereka*—in Indonesia it means "all go watch your ass"!

MRR: I know that you have pretty wide musical taste in punk, ranging from Oi, through old school hardcore, to crust. Could you recommend some good bands from countries like Indonesia, Malaysia, the Philippines? You can talk more about them, their releases, etc.

Pfft, I don't want to do a list with dozens of band names! You know, in Jakarta itself there are so many good bands, for any style really; in Malaysian too or the Philippines. The best for your readers who can speak English is to get my zine! Well, OK, I really like Marjinal, Thinking Straight, Glasnost, Error Crew, the End, Keparat, the Tot, Bunga Hitam, Nostalgia, I.O.D. and tons of other bands. By the way, Filippino punks have been making very good punk music since early '80s—as good as the Italian punk of the time, wild and furious.

Most of their releases are on tapes, since only recently have CD/CD-R releases become popular. Most of the releases have the same sound quality as other bands elsewhere and all styles are represented. Most of the bands don't own their instrument as it is so expensive! They rent or share them at shows. By the way, shows are often an opportunity to play. Accoustic guitars are a good way to practice. Many bands create their own label to produce themselves, but independent labels exist there like they do here, of course. Money is the eternal problem. It is the opposite compared to here, where we have lots of money but few people in the scene. There, so many bands will never record anything or maybe just a live recording. Most of the shows are with local bands so they see them many times. Imagine when a band from abroad is coming to visit them!

MRR: What about gigs in these "exotic" countries? I know you attended quite a few of them—how they are different from a typical European squat or club gig?

The shows I saw in the Philippines and Indonesia didn't give each band a long time to play—only about 7 to 10 minutes, because so many bands want to play. In Malaysia it was like here, around 30 minutes. The two shows I saw in the Philippines were weird because they sat down and it was boring to just see the band playing a few songs. The sound wasn't good but, well, it didn't really matter. Less alcohol than here, but 90% are teenagers because half of the population in these countries are less than 25 years old. More boys than girls, skinheads (Communist or nationalist), crusties, anarcho-punks, old school hardcore sXe kids all playing together at the shows I saw in Jakarta. Sometimes a band that is not on the show invites itself to play because like I said it is sometimes the only time they can use these kind of instruments. In Malaysia, it is somewhat different because it is a less poor country. The show I saw in Kuala Lumpur's suburbs was like here, with drunk people, distros... no women in veils if you were wondering! They can play in a club, a big restaurant garden, a universty basketball court... Squats there? I don't know. But very, very few, if any or any left.

But I only saw like five shows during my two trips, so the best thing to do would be to ask them!

MRR: How easy or difficult is it to "survive" as the vegan in these countries? Is vegetarianism/veganism or animal rights in general a popular topic among punx in these countries?

Makanan di sana sedap sekali! It means the food there is excellent! Malaysia must be *the* place for vegetarian food (along with India I guess). Here I will talk about Indonesia and Malaysia. They have a lot of tofu, soy products, fruits, vegetables, rice, noodles, etc. So even if they are eating a hell of a lot of chicken, it is easy to ask for a meat-less meal. Plus, there are food stalls everywhere; they cook like this in the street, or many little restaurants. They eating a little milk or cheese. So, being vegetarian is easy. Now, for a vegan might seem difficult—first you never know if there isn't a little butter in Indian food (there's lots in Malaysia), or "even worse" if there isn't some shrimp paste. But if you really want to be vegan you might only eat white rice and fruits....and be weak after a few weeks.

In the Philippines it was really a pain in the ass! They were blending meat with everything. The punks even eat fast food because it is really an "Americanized" society in the big cities. Hopefully in the malls there are some vegan restaurants with good tofu. But, you know, going there to eat in a mall...so I ate lot of white rice and my friend Eman in Manila lived very close to an Indian food store that sold a lot of stuff at the same price as in the Asian stores by my parents' home (very expensive for them)! So sometimes you drop veganism, which is not the end of the world I think. But for sure it is impossible for me to eat any meat. One time in Malaysia, near the sea, I asked for rice—you know I speak the language and English is widely used. They brought me rice with little fishes in it! It was late, about to close, and no other places were open. So I gave away all the little fishes to the cats. Only one time it happened so it was OK.

In Malaysia, 10% of the population is from India, 35% from China. In these countries vegetarianism is something common. Malaysians use a lot of tofu in their cuisine, or fish. I think that a meatless diet is more understood and accepted there compared to France or Argentina! And like I said, they don't have much diary products like cheese or milk. So once you are vegetarian you are almost vegan there. In Indonesia, it is almost the same in Jawa (others parts of the country can be different, like in the "deep" jungle where especially the non-Muslims eat many kinds of animals). And I guess in the Philippines' big city it is the same as it is here: some understand, some don't, but I don't know.

Few 'punks' are veggie in France; it is the same in these countries. It can only increase with debates and writing about it. One big difference though—meat is more expensive (almost?) everywhere. So for them it can be a difference. Plus, many live in their parents' home so they eat whatever is bought and cooked.

You know these punks are influneced by the "West," so some are influenced by animal rights. (You see, everything from the West isn't bad! Here, it is punk bringing animal right issues. India and China seems to have a really stronger/deeper animal right culture.) But I think that being vegetarian isn't their first concern at all—there are so many more, even if that is not an excuse for not caring about animal rights, because I think that animal rights and veganism is more a part of the solution than the problem (waste of lands, water, pollution, ethics...).

Once again, things may have changed in these countries so I just write for now. And in the Pro-Piracy interview I asked the question and Ika told me that animal rights/vegeterianism was increasing in the Indonesian punk scene.

MRR: I really like the way in which you criticize mainstream consumer society in France—its living standard is really high compared to most of these Third World countries, but despite this you have still people complaining about not being able to buy some luxury goods, etc. While my home, the Czech Republic, is for sure not the poorest country in the world and I myself travel a lot, it always makes me smile that you can work as a garbage man or gardener for few months and then spend the rest of the year traveling... What about your daily life and job in France—do you complain about anything?

Well, I've been about to die on a mountain or walked hours in the rain and never complained so...

You can have a shit job here; it will be at the minimum wage (6 Euro/hour after taxes). So if you don't have a family to support or an expensive

CRASHED OUT
AnarKo PuNk
CRASHED OUT
Hardcore
Indonesia
kepala eskorbuta
recs

home or car, then yes, you can travel or buy lot of records or whatever... Plus, the middle class is important here, meaning that many people have parents who can support them. For sure, though, it would be insulting to compare the situation of 90% of the people living here with more than half of the world population. By the way, I got a lot of shit for saying that in France. But for me it is just a fact. Yes, there are poor people here too, but closer to 10% of the population, not 60% or more—plus we have a strong welfare system to help you pay the rent, education is for free, hospitals are cheap, etc... So yes, many people here complain that they can not buy a new car, new VCR, mobile phone, new expensive shoes...or travel. We live in a consumer society and many are victims of it. It has been like that since the '60s so it's normal to people here, because we're saying that we are not in a Third World country. The standard for many French is to have a comfortable home, car, holidays, TV, mobile phone, the ability to buy new clothes, leisures...and if they don't have this, many would feel like poor people. At the same time, the standard for the majority of the population is to be able to pay for rent and food and a child's education, maybe having a big/confortable enough home. In that situation, having a fridge would be great, a car would be a dream, etc...so you see the differences.

I don't complain, it'd be insulting. And if I do, then it is because the French state gives so much money to the rich. If it wasn't so, it would mean that the average French could be richer, getting like 1500 Euros a month instead of 1000-1200 Euros, if we'd share more. Or, I complain because if we are rich, it is because we benefit so much from the global economic system imposed by a few rich countries—France is one of them. That's why I try to distribute a bit of the money I get here through my activities—it's like giving back something stolen.

I did a lot of minimum wage jobs, shit ones. At the moment I have a good one for several months. I work at the big ski resort near my new home, at the chairlift. Compared to my previous job it is great, though I work 9 hours a day. I get like 1600 Euros a month (after taxes) so for me it is a hell of a lot! But I don't have a car or children...life is quite expensive here.

With that money, I can send more zines and CDs for free. That's great; I even send some money to friends from time to time. Plus, I can travel. But it hasn't been like that all the time—previously my wife didn't work so I had to support both of us with a lot less money when I was on the dole. But we could pay the rent, buy enough food... so it was OK, not for three years but still it was OK due to the way I lived.

I have lived in a small village in France since June 2005. It is great if you like mountains. I like to read, do my zine, hike, sometimes watch TV, learn foreign languages. Cheap activities. Skateboarding and snowboarding too—I try to not put a lot of money in these two activities. Cooking and travel when I can...

16. Which countries you plan to visit next time? What about your planned trip to Iran? There's an Iran scene report in last issue of your zine, so did you manage to find some punk contacts in this very isolated country? What does the hardcore/punk scene in Iran looks alike?

Well in May of 2006 I went to Peru and Bolivia for two months. I'm also a fan of Spanish language bands. Lima has so many good bands, so I wanted to see them playing. I also wanted to meet the Bolivian hardcore/punk scene. I know it exists but Bolivia is the poorest South American country. Even people in the surrounding countries don't have many links with them!

About Iran, pfft—I could talk for hours about that place. I'm still learning how to speak the language of Iran, and how to read and write it. Yes, a very underground scene exists, and with the very conservative regime it must be very hard to be punk there. Worst than in China I guess. Punk is seen as a Western thing, rebellious, against the Islamic values that the regime supports.

I don't realy know much more than you do because all I know, I said in the interview I did. So once you read it... Yes, if I go to Tehran I'll try to dig it but if I get caught I might have troubles and not be allowed to go back in Iran! I think that this scene is composed of middle class people, but I'm not sure. What I suppose is that MTV did a good job promoting punk in these countries (like in Malaysia). It's the only chance to listen to things like Niravana, Green Day... it is funny for us, the DIY political punks, but our realities are not the same. Luk Haas of TAM 89 Records gave me a contact; he had been there several times. But my contact in Iran spend more time abroad than in Iran. I will tell you more about it if I go there!

MRR: OK, that's all, thank you very much for your answers and feel free to add anything you want.

Isn't it long enough already? Ha ha! Well, I could talk about many things, but the people who would be interested in hearing about it it should not prevent themselves from discussing it with me, even if I don't speak your language so well. Thanks for allow me to express myself. I hope that my answers were not too boring, we talked a lot about Asia here.

I also wanted to add a few things about the reviews of my zine (issues #8 and #9) in *MRR*. Only *one* person told me that she got angry with me—it was Ika and I gave my opinion earlier about what I called her weak reasons (food, etc).

Only one other person, the one who reviewed *We're Gonna Fight* in *MRR*, said I was ethnocentric, with weak reasoning—he focused so much on *WGF* #8, weird... I answered this review in *WGF* #9...it was a long answer and I can email it to anyone who's interested, no problem.

But I got really pissed off again with the same reviewer's subsequent review of *WGF* #9. He made it out that I said *exactly the opposite* of what I actually did. Well, he's the one who said in the review of *WGF* #8 that I should not criticize these people/societies/cultures (these Asian countries) because I'm a white person from a rich country. I talked about this opinion already in the interview and I don't agree with it at all.

I wrote a column to answer him in *WGF* #9 and he put a little part of it in the review: "Hey you punks in the Philippines/Indonesia, don't criticize what France did in Africa for so many years—your country is a colonialist one!" without including what followed: "Don't you feel totally responsible for that?"

In my long answer, it was clear that I was explaining/defending the *opposite* of that way of thinking. Like 9/11, which can not be justified: Killing people because they live in a country with a fucked up government that oppresses many people throughout the world... Governments and people are not the same things, right? Who do governments represent?

I did a long column about that and this reviewer didn't understand it, or maybe he didn't want to understand—'cos in my zine it's so clear that I think that he wanted to make me say these intolerable words. So the way this reviewer made it out that I said things I'm against is really shit. Are we watching Fox News or what?

Then more shitty words from him, in my opinion, still in the same review: "Let the punks from their respective areas use their voice to give their own opinion on their situation—they don't need some foreign white dude speaking for them."

Who cares if I'm white or not? How can I speak *for* them? I do interviews, talk about their countries, music, and environment, give my opinion about this or that... like all zines do. So how can I speak *for* them? Especially in an interview? I talk *about* them and give my opinion. But then what about the economic differences, the languages, the very little represenation of so many countries where there are punk scenes (while a few countries are taking so much attention)?

I try to break these realities through my zines. If you think that a punk from Peru or Indonesia can easily express him- or herself in France or in USA, can easily send his music to us, then you must live in cave or know fuck all about some realities. In France, we call it the "American mentality of the average Joe," thinking that everybody can speak English, can easily have the internet, can easily send or get music...who's ethnocentric then? The worst is that I've been told that this reviewer supports international punk in remote places!!!

One last thing, I don't care that much if the reviewer says that he ain't about to lend a helping hand (to me). Getting a bad review in the biggest punk zine in the world will not prevent me from sleeping at all. But for me there's a huge issue: My zines are one of the very few that give a damn about scenes, unfortunately. So saying all this shit about my zine is like a stab in the back for the DIY political punk network's solidarity with punks living in these countries. Not because I can't be critisized, of course, but because these bad comments lean on very weak reasoning. And when this reviewer takes almost all a review to put words in my mouth about things I don't agree with at all and not about the fact, for example, that in my zine there's a long report about Bolivia, the most "underground/remote" country in the Andes (even the punks in Peru, Chile, Argentina have few contacts with Bolivia's punk), then I wonder if that guy really gives a damn about international punk. No more, no less.

Stop interviewing people from other countries, reviewing their music, and giving our opinions about anything coming from any other area? Stop communicating between ourselves? Stay only in our area? Fuck off.

OK, contact me here if you want:
WGF, 8 crs Gambetta, 69007 Lyon, France
xWGFx@yahoo.fr

PROFANE EXISTENCE MAGAZINE IS BACK WITH A VENGEANCE!

PE 52/53 Double issue - 164 pages, full color cover, plus two compilation CD's...

DISK ONE: *ABDUCTEE S.D., AGAINST EMPIRE, BLOOD VESSELS TO WIRES, BROTHER INFERIOR, CHUMBAWAMBA, DISCIDER, ENDROPHOBIA, ENVENOMED, EXTINCTION OF MANKIND, FACTOR FACTION, FALL OF EFRAFA, FIGHT AMPUTATION, GUIDED CRADLE, KRIGSHOT, LEPER, MISCHIEF BREW, MISERY, MONUMENTS TO RUINS, MOURNING AFTER, MOUTH SEWN SHUT, THE MURDER SQUAD, NUCLEAR DEATH TERROR, PISSCHRIST, POLIDICKS, POSER DISPOSER, RESISTANT CULTURE, ROTTEN FUX, SAIGON DISTRESS SIGNAL, SEE YOU IN HELL, SIGNAL LOST, SKARP, SMASH AND GRAB, TERROR LEVEL RED, VOETSEK*

DISK TWO *MURDER DISCO EXPERINCE, WARTORN, APPALACHIAN TERROR UNIT, HAPPY BASTARDS, MIGRA VIOLENTA, MOUTH SEWN SHUT, COP ON FIRE, BLACKOUT, THOUGHT CRIME, HELLSHOCK, TODAY'S OVERDOSE, THE COOTERS, EXTINCTION OF MANKIND, HUMAN ERROR, ISKRA, IMPERIAL LEATHER, VISIONS OF WAR, DISRESPECT, PROVOKED, BEHIND ENEMY LINES, ASS, STATE OF THE UNION*

Profane Existence Magazine returns to the land of the living with another jumbo-sized double issue. Without publishing for a whole year, there is lots of lost ground to make up and that includes featuring 11 band interviews. Put to the question are CHUMBAWAMBA, NUCLEAR DEATH TERROR, VISIONS OF WAR, SKARP, ABDUCTEE S.D., FALL OF EFRAFA, SIGNAL LOST, APPALACHIAN TERROR UNIT, THE COOTERS, PISSCHRIST, and HAPPY BASTARDS. Filip of SEE YOU IN HELL writes an extensive tour report of their adventures in Japan, accompanied by photos of every well known they were lucky enough to play with. BEHIND ENEMY LINES' vocalist Dave Trenga continues is By Any MEDIUM Necessary series with an in depth look at the parallels with G.W. Bush's government with European fascism circa 1930-40s. Other conent included Naked Maygun's Vegan Recipes, the Subwar Collective, Club Heretic, and information on CLIT Fest '07 (in Richmond, VA). But above all else is extended coverage of the eviction and demolition Ungdomshuset "youth house" in Copenhagen, Denmark. This was the one fo the longest running autonomous spaces in Europe, home to a thriving anarcho-punk community, and the infamous K-Town festival. The March 1st eviction sparked three days of hardcore rioting across Copenhagen and hundreds of solidarity actions still reverberating all around the world. Central to our coverage is an article about the eviction by someone heavily invovled with the space for the last several years, plus official communiques and on the ground photographs taken as the events unfolded. Profane Existence still has such features as letters, columns, over 300 reviews, and some space dedicated to live band photos. This issue has a slightly different format from previous issues and is designed to be more easily published from this point on (bi-monthly schedule resumes with PE #54 in August!). This issue also introduces a new regular feature in the form of a compilation CD to accompany each issue. This will include songs from the bands featured in the magazine as well as from current anarcho-punk / crust bands worldwide. After receiving an ovewhelming amount of music submissions, we decided to include two CD's rather than cut anyone out. The second CD fatures all of the bands on Profane Existence Records covered in the magazine, plus serves as a sampler of our releases from 2005 through 2007.

Get it through the usual DIY punk channels or from profaneexistence.com

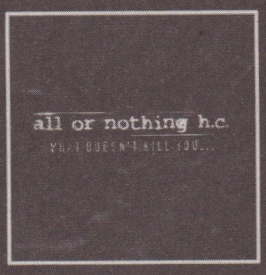
ON THE RAG RECORDS

Featuring 18 new songs from
All Or Nothing H.C., Gruk,
Riot This, and Bruise Violet

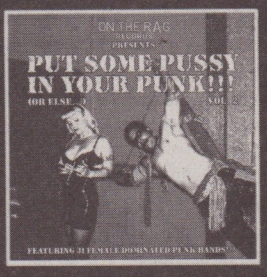
"Don't F*ck with Her!!!"

4 way split-CD
Out Now!!

Also Available from On The Rag Records



All Or Nothing H.C.
"What Doesn't Kill You..."
12 Song CD



Put Some Pussy in Your Punk Vol 2
Featuring 31 female fronted punk bands

All titles available online at
www.ontherag.net

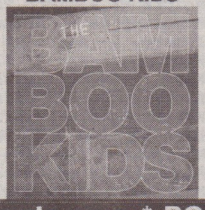
ON THE RAG RECORDS
P.O. Box 251
Norco, CA 92860-0251
www.ontherag.net

PURE COUNTRY GOLD

myspace.com/purecountrygold

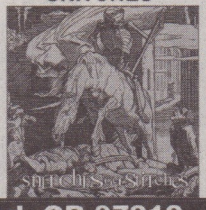
PURE COUNTRY GOLD

BAMBOO KIDS



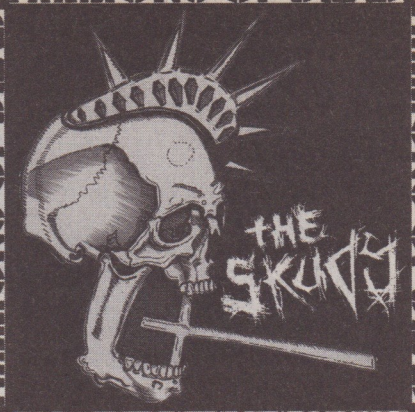
DESTRUCTION UNIT

SNITCHES



www.emptyrecords.com * PO Box 12301 Portland, OR 97212

MILLIONS OF DEAD



MILLIONS OF DEAD

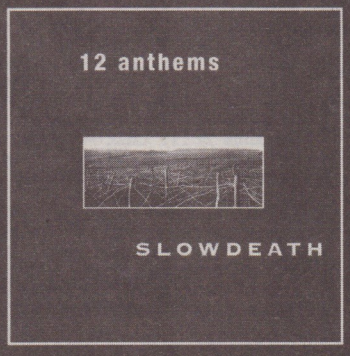
The Skuds
Millions of Dead 7"
Limited to
333/white 333/Black
vinyl

Send 4 dollars to:
The Skuds Manor
804 Ellis St. Apt B.
Augusta, Ga 30901

...on tour in June...
www.theskuds.com

SLOWDEATH

THE SECOND COMING OF HARDCORE PUNK



COMING SOON- DUB ASSAULT "RASTA FIRE EYE" FULL LENGTH CD

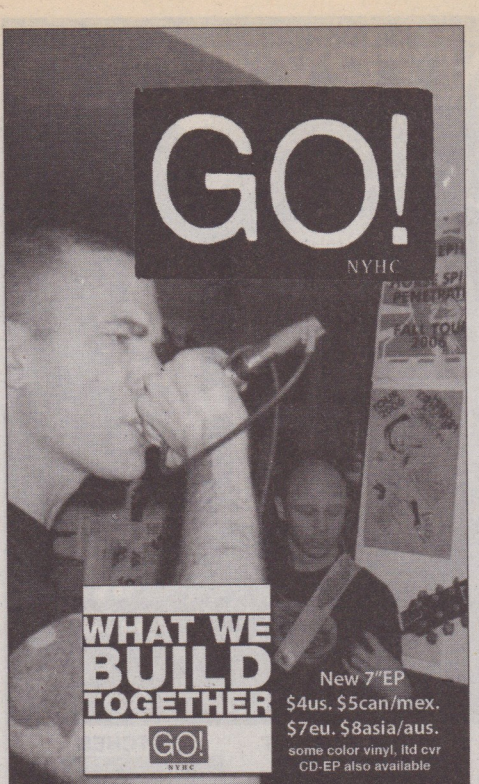
WWW.MOEBIUSPALINDROME.COM WWW.SLOWDEATH.NET

MOEBIUS PALINDROME RECORDS PO BOX 5 TORRANCE CA 90507

MÖEBIUS PALINDROME

NEW SHIT FROM:
THE FEELERS
BEAT BEAT BEAT
WHITE SAVAGE
DESTROY LA
OUT COLD
BILL BONDSMEN
GHETTO WAYS
TRANZMITORS
THE VICIOUS
+ MORE

BLOODSTAINRECORDS.COM

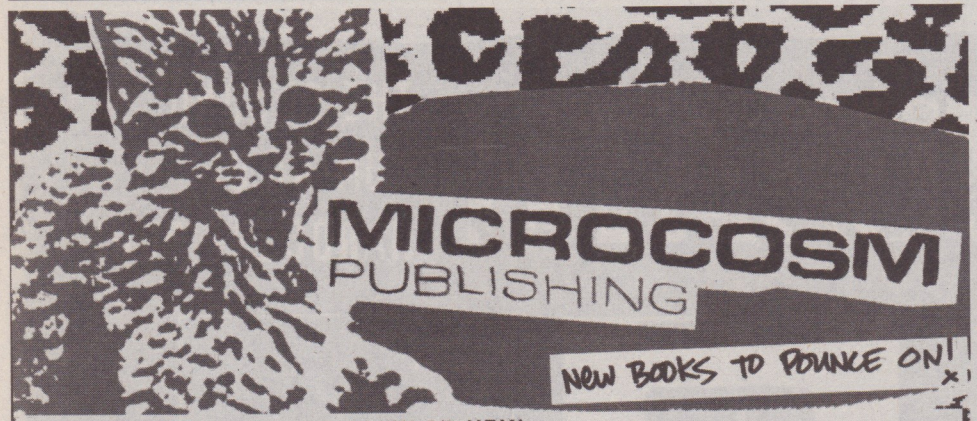


New 7"EP
$4us. $5can/mex.
$7eu. $8asia/aus.
some color vinyl, ltd cvr
CD-EP also available

PAYPAL + email go@designbymike.com
or US cash, US check or US mo to:
Mike. P.O. Box 59321. San Jose, CA 95159

myspace.com/gonyhc

Co-Release with
Stress to Death - myspace.com/stresstodeath
& Refuse Records - www.refuserecords.prv.pl



SNAKEPIT: MY LIFE IN A JUGULAR VEIN

Collects years 4-6 of Snakepit; the 3 panel comic of a partying, record store clerk and big softy, Ben tours the world with his band, J CHURCH, goes to parties, and gets his heart broken over and over. The more you read, the more addictive it gets. Includes a compilation CD of Ben's daily listening! 288 pages $15

SOUNDS OF YOUR NAME 2.0

Collecting Nate Powell's comix since 1992, *Sounds Of Your Name* focuses on the terrors and pleasures of growing up. Powell's intricate art builds vignette by vignette into a rich tableau of lofty dreams and Deep South disappointment, giving us a reminder of the persistence of wonder against all odds. 360 pages
2nd Edition $18

HOMELAND INSECURITY DVD

Bill Brown returns with 3 new films! The Other Side explores US/Mexico immigration issues and activist groups that supply water and rides to people crossing the border. "Hub City" is a short about Lubbock, TX - the home of Buddy Holly and trajectories of death and small towns. 62 minutes $12

CANTANKEROUS TITLES DVD

Short documentaries by Joe Biel about bikes, trains, dogs, patches, and the board game RISK. Fun, impacting, historical, and somehow socially relevant. City planning and transportation people seem to love it. 94 minutes $12

MICROCOSMPUBLISHING.COM 2,100 other titles to choose from!
222 S Rogers St | Bloomington, IN 47404

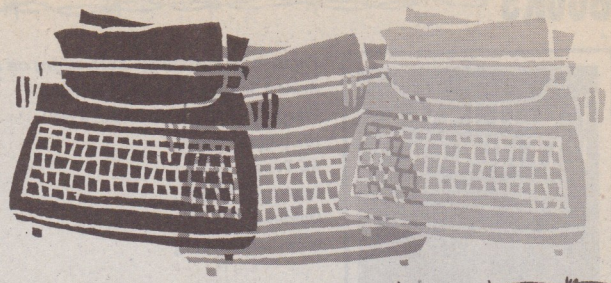
SOCIAL NAPALM
RECORDS / DISTRO

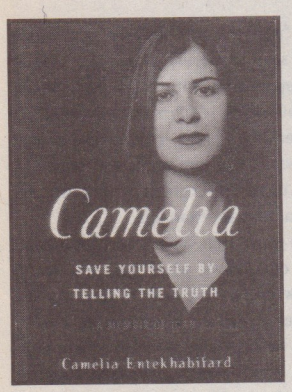
Acrostix/Contrast Attitude split LP $12.00
Adolescents - "Welcome To..." 10" $10.00
A.G.E. - "Four Wings" LP $12.00 (Japan)
A.G.E. - "The Spider" 7"(Japanese crust)
Aghast - "Desolate Legacy" 7" $4.00(noisy)
Assrash - "Save For Your..." 7" $5 (MPLS)
Ataque Frontal 7" $3.50 (Peru HC 1988)
Battle of Disarm - "Live In..." 10" $11.00
Belching Penguin - "1985/1988 Demos" 7" $4
Besthöven - "A Lei Do Mais Fraco..." LP$10
Brainwashed Youth - "Testing..." 7" $5.00
Chronic Seizure - s/t 7" $4.00('80s style)
Cider - "They Are The Enemy" 12" $10.00
Contrast Attitude - "Sick Brain..." 7" $5
Cracked Cop Skulls - "Why..." 7" $5.00(UK)
DC Snipers - "Missile Sunset" LP $10.00
Deathcharge - "The Hangman" 7" $4.00 (PDX)
Demolition - "Mob of Wolves" 12" $10.00
Desastre - "Pesadelo Real" LP $12 (Brazil)
Direct Control - "Nuclear Tomorrow" 7" $5
Diskonto - "More Power To The..." 7" $5.00
Dispense - "Nothing But The Truth" 7"$5.00
Dog Soldier - "Ghosts" $4.00 (newest EP)
Formaldehyde Junkies second7" $4.50(great)
The Germs - "Live at the... '77" LP $13.00
Gloom - "Bokusatsu Seshin..." LP $12.00
Gorilla Angreb/Lokum split 7" $4.00
Gorilla Angreb - "Long Island" 7" $5.00
Gorilla Angreb - "Bedre Tider" 12" $10.00
Gov Warning - "No Moderation" LP $10.00
Guilt Lust - s/t LP (melodic HC) $10.50
Hellshock - s/t 7" $3.50 (UK style crust)
Holokaust - "Into The Void..." LP $10.00
Homostupids - "Brutal Birthday" 7" $5.00
Inmates - "Assholes Unanimous" LP $10.00
Kontempt - s/t 7" $3.50 (Montreal Cimex)
Koro 7" $5.00 (reissue of '83 ripper)
Kvoteringen - "Roffarens Marknad" 7" $5.00
Kvoteringen - "Vidrig..." 7" $5 (Sweden)
Last In Line - "L'Esercito Del..." LP $9
Mellakka - "...1984-1986" LP $10 (Finnish)
Midnight Resurrector - "Solid..." 7" $5.00
Mishap 7" $3.50(English Dogs/Broken Bones)
Moderat Likvidation - "Kottahuve" 7" $4.00
Moderat Likvidation - "Nitad" 7" $4.00
Moderat Likvidation - "Marionett..." $4.00
Negative Approach - "1981-'83" 2xLP $20.00
Nocturnal - "Fire Of Revenge" 7" $4(metal)
Oi Polloi - "Resist the Atomic..." 7" $5
Ordrenekt/Victimised split LP $12 (Norway)
Out Cold - "Two Broken Hearts..." LP $11
Plasmid - s/t 7" $6.00 (pre-Heresy, UK HC)
Private Jesus Detector LP $10.00 (Belgium)
Puffball - "Solid State..." 10" $9.00
Raw Power - "Screams From..." LP $10.50
Raw Power - "Wop Hour" 7" $5.00 (Italy)
Reality Crisis - "Who Is Your...?" 7" $5
Reality Crisis - "Open The Door..." LP $9
Regulations LP $10.00 (L.A. 1980 sound)
Restless Youth - "State Of Confusion" 7"$4
Riistetyt - "Tuomiopaiva" 7" $3.50 (1984)
Ripcord - "Discog. Part 1..." LP $12.00
Rudimentary Peni - "The EP's Of..." LP $12
Shock Troop - "Your Worst..." 7" $5.00
Siege - "Drop Dead" LP $10.00 (awesome)
Social Circkle - "Static Eyes" 7" $4.00
SOD - "...1984-1985" tape $4.00(Sweden HC)
The State - "No Illusions" $4.00 (1983)
Strange Dolls Cult - "Puppets Dance" 7" $4
Suffer - s/t 7" $4.00 (great UK thrash)
Suffer - "Forest of Spears" 7" $5.00 (UK)
Totalitär - "Vi Är Eliten" 7" $4.50 (new)
Verbal Abuse - "Just An..." 12" $10.00
Youth Korps - "'82" 7" $5.00 (1982 CT HC)
Zoe - "The Last Axe Beat" LP $12.00(Japan)
V/A - "American Youth Report" LP $11.00
V/A - "Battle Of The Worst Bands" LP $12
V/A - "Lorteland" tape $3.50 (Indigesti)

Prices NOT postage paid! U.S. customers add $2.00 on all orders under $20.00. US orders over $20.00 are postage paid. Canada/Mexico add $3.00 first item, $1.00 each additional. International orders add $5.00 first two items, $2.00 each additional. Non-U.S. orders sent airmail only, no exceptions. Payment in well concealed cash or U.S. *POSTAL* money orders to Erik. Send $3 for catalog or:
http://www.geocities.com/socnap82
Email: ewrecknap@hotmail.com

Erik / P.O. Box 4073 / S. Chelmsford, MA / 01824-0773 / U.S.A.

BOOKS





Camelia: Save Yourself By Telling the Truth—A Memoir of Iran
Camelia Entekhabifard, translated by George Murer
Seven Stories Press
140 Watts St.
New York, NY 10013
www.sevenstories.com

In the last few years, there has been a deluge of memoirs written and published in English by Iranian women outlining their post-Islamic Revolution lives, either in Iran, the United States, or both. The most well known of this bunch is *Reading Lolita in Tehran* by the daughter of the former mayor of Tehran and Paul Wolfowitz acolyte Azar Nafisi, though there are a number of others—*Lipstick Jihad* by Azadeh Moaveni and *Journey from the Land of No* by Roya Hakakian, for example—that come to mind. You can now add *Camelia: Save Yourself by Telling the Truth—A Memoir of Iran* by former Iranian journalist (and current New York resident) Camelia Entekhabifard to this dubious lot. It follows a similar formula—nostalgic native informer tells you, the English reading audience, about the horror and atrocity committed by the Islamic Republic of Iran on the people of Iran, with little to no historical context, nuance, or nod to their implicit or explicit connection to the United States' current war-mongering administration.

In the spring of 2006, journalist Seymour Hersh of *The New Yorker* exposed an apparent Pentagon plan for war with Iran, one in which—to the horror of much of the world, not least of all to this reviewer—outlined the use of nuclear force for the first time since Hiroshima and Nagasaki. With war raging brutally both to the immediate west and east of Iran in Iraq and Afghanistan, the plan to attack Iran seemed like an insane farce, especially since the ostensible reasons for instigating yet another war were being recycled from the not-so-distant past, that is, from the lead-ups to the two catastrophic wars already—and still—in progress. Much like the "liberation" of Afghanistan from the Taliban or the "liberation" of Iraq from Saddam Hussein, the "liberation" of Iran from the ruling mullah-ocracy was now being sold to the American public through a number of different channels. Books like *Camelia* repackage truth—and it is indisputable that the Islamic Republic of Iran has its hands covered in the blood of countless secular (as well as religious) intellectuals and dissidents and has a social policy predicated on a system of gendered violence and a brutal, paranoic approach to any and all opposition—only to distort it order to sell a lie to audiences being whipped into a racist frenzy by an administration eager to plunge into another unjust war.

Born six years before the Islamic Revolution (in 1973), Camelia outlines her childhood in Iran under the Pahlavi regime, where her wealthy, passionately pro-Pahlavi family lives happily until the trauma of the Islamic Revolution throws their lives into upheaval. Entekhabifard's nauseating nostalgia for the Pahlavi monarchy—a brutal, repressive, and decadent dictatorship—is not countered with practically any self-awareness about her extremely privileged position in Iranian society. Much like Nafisi in *Reading Lolita*, Entekhabifard displays a profound condescension to the forces that led up to the 1979 revolution (which, until the time of Ayatollah Khomeini's violent co-optation of the movement, was a heterogeneous, multi-faceted revolt), so much so that she displays absolutely no sympathy to the millions of Iranians—almost all of whom, unlike Entekhabifard didn't vacation yearly in Europe or have palatial homes in Tehran—who desperately opposed the pro-American Pahlavi regime. When Entekhabifard meets the former Pahlavi queen years after the revolution, she describes her glowing terms—beautiful, dignified, loyal, and dedicated to the wellbeing of her people. My thoughts? Hell no. No amount of justifiable anger towards the Islamic Republic can legitimate a worldview that would reinstate a shamed, corrupt monarchy that was overthrown by the will of its own people. Not even the CIA managed that.

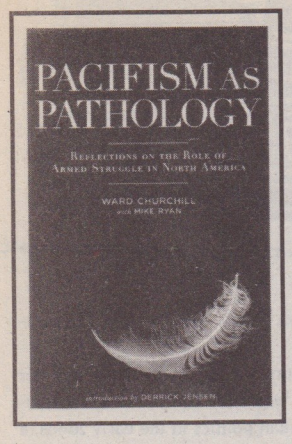
The rest of the book outlines Entekhabifard's turn towards journalism, and her subsequent imprisonment because of her work. She works for Tehran based newspaper *Zan* during the so-called reformist period of Iranian politics in the early 2000s, a period of hope that was marked by loosening of control over media. In this time, Entekhabifard travels freely and writes a number of noteworthy pieces outlining systematic abuses of the Islamic regime as well as stories about people's lives in Iran. For her work, she is eventually imprisoned when the conservative religious establishment eventually cracks down on the reformists. Here is where the book gets strange—in prison, she decides to fall in love with her interrogator and to make him do the same, in the hopes of securing her eventual release. In the course of her "love affair," she "confesses" to knowing about a number of "illegal and immoral" activities of her former comrades at the newspaper and elsewhere in the Iranian media. In these months, Entekhabifard basically fabricates story after story of damning evidence about the love lives and work lives of her former colleagues, even when she is not prompted to. I guess this is "saving yourself by telling the truth" and I think it is supposed to be "page-turning"—instead, it's stomach turning. Amazingly, she is indignant that a number of her former friends do not wish to renew their friendship with her after her release (when she continues to spy on her colleagues in order to appease her belligerent interlocutor), despite their obvious reasons for suspicion or resentment.

In *Camelia: Save Yourself by Telling the Truth*, Camelia Entekhabifard spends 250 pages echoing racist stereotypes about Iranians—for example, she makes fun of religious women often by calling attention to their darker skin and the "mustaches on their upper lips," intoning nostalgically for the supposedly better days of the Pahlavi regime, narking on her friends, and wildly simplifying the very complex and volatile modern history of Iran. In 2007, with the United States imperial machine setting its sights on Iran, nothing written and published in the United States about Iran is without larger political ramifications. That is to say, in our highly charged times, we have to read every word written about Iran closely, with a wary eye towards intent. Thus, it is crucial to question the agenda of a writer whose work—published in English for an American audience—panders to the worst tendencies of American racist paranoia about Iranians, Arabs, and Muslims, and who offers literally *no* historical context for the current political situation in Iran. A casual reader looking for some entry point to understand Iranian politics would find a dead end with this poorly written piece of thinly veiled political propaganda.

While reading this book, I started reading another recently published book about Iran, this one by the distinguished scholar of Iranian history Hamid Dabashi, called *Iran: A People Interrupted*. Dabashi famously and commandingly skewered Azar Nafisi and her insipid *Reading Lolita in Tehran* in an article in Egyptian journal *Al-Ahram*, which you can (and should) find online. He takes the recent spate of literary native informants (and their neo-con sponsors) to task again in the introduction to his magisterial new book: "I have a bone to pick with these people, and all others like them, who have distorted the history of my people in order to belittle them and thus destroy their will to resist the regional domination of a predatory empire that these old and new con artists so lucratively serve." Here, Dabashi is not writing about Entekhabifard in particular, but his words echoed through my head as I grimaced through her profoundly condescending, racist, and politically disastrous memoir. It is absolutely true that the Islamic Republic has consolidated power and viciously suppressed organic dissent at every turn, but the answer is not whipping up a war-hungry frenzy in the United States (at the expense of organic dissent in Iran) while the US military engages in another operation sold to the public, to borrow the phrase from Gayitri Spivak, as "white men saving brown women from brown men" (really, white men saving their imperial interests from any opposition). In Iran, as all over the world, the bare-toothed imperial agenda of the United States must be resisted and restrained.

—Golnar Nikpour

BOOKS



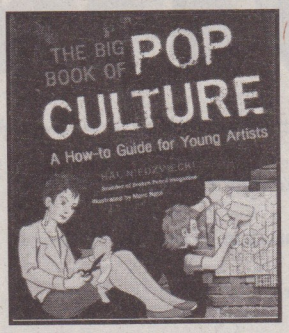
Pacifism as Pathology: Reflections on the Role of Armed Struggle in North America
Ward Churchill (with Mike Ryan)
162 pages • $12.95
AK Press
674A 23rd Street
Oakland, CA 94612
www.akpress.org

This slim volume contains one of the seminal essays from prolific author and activist Ward Churchill, along with a brand new preface by Derrick Jensen and a response essay by Mike Ryan. The thesis is relatively simple: that any morally motivated adherence to nonviolent means of resistance cannot on its own produce an effective response to oppression or even an adequate revolutionary politics. Now, in any subject as unavoidably touchy as this one, it's important to note precisely what Churchill and his fellow contributors explicitly do not say; namely, these pieces do not argue against the ultimate effectiveness of certain nonviolent tactics. Instead, the opposition here is to what many of the authors term "dogmatic pacifism" (14, etc.), a way of thinking about political action in which nonviolence is the only effective or morally acceptable way of bringing about social change; in order to claim some sort of moral superiority over the State, we must renounce violent tactics, for that is the way "they" behave and we must behave differently, so the conventional wisdom goes. Such an approach to nonviolence ultimately discounts and marginalizes the very real (and in some cases incredibly effective) contributions of armed self-defense movements, leaving the left with only one viable tactic of resistance. Churchill and the other authors pick this stance apart rather skillfully, pointing out its inevitable racism (as violence is displaced onto Third World or "colonized" peoples for whom it is a more "proper" way of behaving than for their white or First World counterparts) and its hypocritical maintenance of a sort of elite progressive privilege. Ultimately, the authors strive to redefine the distinction between violence and nonviolence as one of tactics instead of morality. Indeed, Churchill describes his own approach to the configuration of resistance as "a continuum of activity stretching from petitions/letter-writing and so forth through mass mobilization/demonstrations, onward into the arena of armed self-defense, and still onward through the realm of 'offensive' military operations (e.g., elimination of critical state facilities, targeting key individuals within the governmental/corporate apparatus, etc.)" (94).

In the interest of full disclosure, I should probably point out that I am, in certain ways, the sort of pacifist Churchill argues so vehemently against, wielding books and laptops more comfortably than bricks and AKs. As such, while I do ultimately find the authors' arguments against the exclusive employment of nonviolence compelling and can appreciate the exposure of such a position's racist and defeatist overtones, something about this whole enterprise still doesn't sit right. Part of this reaction may merely be an effect of my own implication within such discourses of privilege; however, I would also want to draw attention to what appear to me as shortcomings in the arguments themselves, shortcomings that raise questions that must be grappled with in order to effectively foster this kind of writing. Indeed, while the distinction is adequately made between peaceful action and pacifism as an ethos, perhaps it would have helped to flesh out some more distinctions beyond this one: for instance, just as there are numerous iterations of pacifist or nonviolent action, are all forms of violence justifiable as tactics under the same rubric? In other words, is the argument for property destruction the same as the argument for targeted assassination, or for incurring civilian casualties? Churchill, from the above quotation, seems to lump them all together. And even as these actions can be characterized as "self-defense," as the authors do repeatedly, how far does this justification get us? What can be made to fall under this rubric? How much death? And finally, how do we know when we're not defending ourselves any more?

And yet, even with these apparent blind spots, the text is insightful and thought provoking in the most literal sense; perhaps its role is precisely to introduce these kinds of questions into the prevailing Left consciousness which still, some twenty years after Churchill first composed the essay, mostly takes its nonviolence as a given. The book itself is one of the more readable I have encountered, combining prodigious academic research with a no-nonsense style that should go down easier for those who remain apprehensive about "theory" and the like. Additionally, the inclusion of the supplemental writings gives the reader the feeling that these pieces actually come out of an ongoing debate (though, with all the rampant agreement between texts, I wouldn't necessarily say that the authors here are debating each other) and are not merely isolated salvos. Most vitally, however, it squarely confronts the reader with the possibility that citizens may still need to take up arms against governments that ceaselessly subject them to violence; while that might sound a little too "Branch Davidian" to our ears, its resulting discomfort is one that, I hope, could be productive in inspiring a more creative approach to leftist action.

—Max Tremblay



The Big Book of Pop Culture: A How-To Guide for Young Artists
Hal Niedzviecki, illustrated by Marc Ngui
181 pgs • $14.95
Annick Press
www.annickpress.com

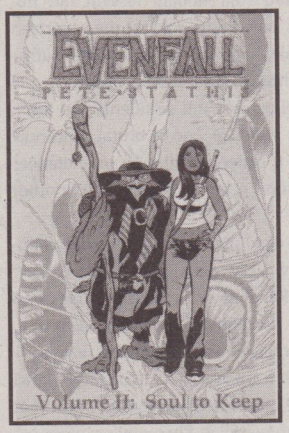
While defining "pop culture" may be a dubious task, this book sees it merely as culture that is accessible, as opposed to culture that is popular. By repeatedly reminding readers not to strive for celebrity (or even popularity), it instead encourages "young artists" (read: pre-teens and teens) to create their own culture. It challenges readers to get up and do instead of sit down and accept what is delivered to them via the standard mainstream channels.

The book contains four primary how-to sections: print, film, music, and broadcasting. Each section gives an adequate look at the ins, outs, hows, whys, dos, and don'ts of the four mediums. To begin, a thorough overview is given on how to start a print project—and what to expect once you do. The chapter applies to zines, comics, books, newsletters, etc., and lists the materials needed as well as info on editing, graphics, printing methods, and how to distribute your work. Same goes for the next chapter: film. Tips on how to make your own movies, videos, shows, fake commercials, and the like are included alongside history blurbs and interviews with independent artists already "in the field." The following chapter—music—seems almost unnecessary as garage bands have existed for almost as long as garages have, but the notes on how to record and distribute music could be quite helpful to the modern rocker/rapper. Lastly is the broadcasting section. In addition to giving advice on online file sharing and podcasting, the book gains its worth by offering pointers on starting a pirate radio station. In my opinion, advocating kids to become airwave outlaws is a noble and just cause in a world so saturated with commercial media.

In a nutshell, this book encourages kids to express and explore their own creative energies by providing basic ideas and tools and guidance. "The concept of DIY pop culture is that we are all capable of being our own entertainers and culture creators."

As the title implies, this is for "young artists". The cover, the layout, the language, the factoid sidebars, and the layman tone are primarily geared towards pre-teen suburbanites. If you are already reading *MRR*, chances are good that you are beyond the level of introduction this book offers budding DIY'ers. However, that is not to say this would not be a sweet gift from "cool aunt/uncle _____".

—Craigums



Evenfall Vol 2: Soul to Keep
Pete Stathis
100 pgs • $9.95
Blue Feather Press
www.petestathis.com

Oh boy. Fantasy comics are a genre that most people, including myself, are not very open to. There's just so much cliché in the genre. Here we have *Evenfall*, which is evidently book two in what looks to be a trilogy of fantasy comics. One thing that I liked immediately: no ridiculous recap of book one making you feel as if you're behind before you've started. Judging from this story, it doesn't seem that anyone would really be missing out on anything by skipping the first book. In fact, the only time I remembered there was another one was when the main character, Phoebe, makes reference to her past of looting high rise buildings (rad!). Hopefully the first book touches on that.

This one starts with the aforementioned Phoebe waking up at the bottom of a strange canyon next to her broken and lifeless corpse. An odd beginning, but a nice sudden push into the other oddities that lie within. The book is strongly drawn throughout, with a nice style that seems reminiscent of Paul Pope and Eduardo Risso thrown into a blender, with a definite finished style that is all Stathis'. The setting of the majority of this tale is a fantasy realm where animal/human hybrids as well as nightmare creatures and barbarians roam free and speak like old, grizzled actors. These charac-

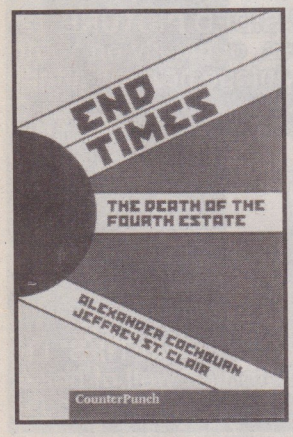
ters are actually pretty well done; they never go too far over the top with anything cheesy.

Unfortunately some of the dialogue is a little forced-sounding, or expository in a way that takes you out of the panel just a bit too much. It's not *that* bad (and, hey, really good dialogue is a pain in the ass to get a handle on), but it is noticeable in some spots. It's probably because of that that my favorite part of this book is written as a journal. About halfway into the book, events transpire which pretty much debilitate the main characters. This leads to a strange period of recovery for Phoebe, and to a lesser extent, her bird-man-guide-sidekick Donald. (Yes, Donald. Reference is made to the fact that a talking anthropomorphic bird named Donald is something that seems strange until you realize that we've all seen one before.) The journal parts just flow better and her recuperation from a trauma like this is more engaging than the rest of the book.

Now, the main hook of this story is whether or not any of what is happening is real. This is a nice path to take with the subject matter, which provides a layer of depth that would otherwise be missing . There are scenes that take place with one of her friends still in the "real" world, where it becomes apparent that Phoebe may be severely mentally unstable from child abuse coupled with the recent death of her mother. This to me is the truly redeeming part of this story, because without it this could devolve into pointless fantasy storytelling. The added layers of this, as well as Phoebe being forced to grow and come to grips with her personal fears and issues is displayed well, and as realistically as possible given the over-the-top backdrop of it all.

Overall, I would recommend this book to fans of some of the more fantastical Vertigo comics (*Sandman, Crossing Midnight)* or maybe someone looking for an updated *Never Ending Story* parallel with an older protagonist and a (somewhat) more mature storyline. I was surprised by *Evenfall*, and would like to read more from Stathis in the future. My biggest complaint would be that when there is about 10-15 pages left, you start to realize that the plot is not going to be wrapped up by the end of this chapter. There was no indication before getting to the last page that there would be a next part, which kind of sucked as a surprise. There is some resolution to a few things before this is over, but unfortunately there are just as many questions. I want to read the rest of this, because there are a few threads left hanging that could be intriguing if handled right. After witnessing the execution of book two, I'm willing to bet that they probably will be.

—Joe Soares



End Times: The Death of the Fourth Estate
Alexander Cockburn and Jeffrey St. Clair
220 pgs • $15.95
AK Press
674-A 23rd St
Oakland, CA 94612
www.akpress.org

Maybe the more appropriate subtitle would be *Death to the False Left!* If you need a quick hit of muckraking to get your blood boiling regarding the lies and sins of the mainstream media, then this collection is for you! You hate the way *New York Times/ Washington Post* represent the "liberal" side of mainstream media? There are at least twelve essays on why they are just trolls for the status-quo. You need a reminder of how most media outlets shit on the true voices to power in the media? Gary Webb's unfortunate story is outlined over one whole section of this collection. Alex and Jeff—you're preaching to the choir here, brother!

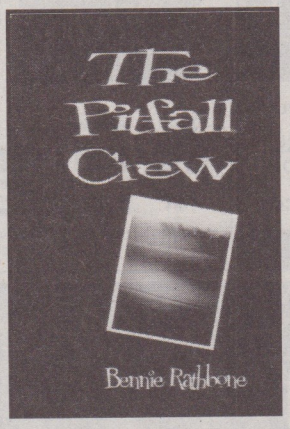
Mr. Cockburn and Mr. St. Claire's collection pillories all the expected members of the "liberal" media establishment. The left-of-center credentials of *The Washington Post, The New York Times,* and the *New Yorker* are mocked as the corporate and political interests of their publishers are laid bare. Mainstream liberals? Line 'em up and knock 'em down—Al Gore, Bill Clinton, John Kerry are shot down as sorry excuses for "leftist" politicians in mainstream politics. Don't worry though, this collection also goes after the right side of the spectrum as quick jabs are shot at Christopher Hitchens, Bill O'Reilly, Don Imus, Rupert Murdoch, and even dead ol' Hunter S. Thompson (and that's in a piece where Thompson is championed as one of Cockburn's literary heroes).

My biggest problem with this sort of rabble-rousing and this collection is that 1) There is no deep analysis offered on why this is the way it is, other than to cast aspersions on journalists and 2) It focuses on the personalities in question more than structure of the system that props these personalities up. This leads, unfortunately, to non-solutions for the deep problems in the American society/media/politics that disenfranchise most people. Don Imus is fired but has anything about they way race is talked about in the media changed? Bill O'Reilly isn't taken seriously by anybody, even without his loofa/falafel confusion, but does railing against him change anything? Robert Macneil left the News Hour over twelve years ago, but does this make the Jim Lehrer News Hour any more balanced?

All that said, I tend to agree with Cockburn and St. Clair. Unfortunately, these are times when truth is poorly represented in the mainstream media outlets and the critical voices of most journalists are used to green-stamp status-quo policies. But really, when has this been any different for any period of time in America? Cockburn and St. Clair hint at a time in the '60s and '70s when voices of dissent and truth were better represented in the media as the dual calamities of Vietnam and Watergate were aired out and investigated by a more independent media. But as Ms. Graham, the publisher of Woodard and Bernstein's *Washington Post,* was quick to recognize, too much truth in the press was a bad thing for those in power. The window for truth and change in the late-'60s and the early-'70s quickly closed and anyone who tries to speak truth to power quickly met the shit end of the stick.

These days there is no true left voice in the mainstream media and progressive leftist politics are but poorly represented by lefty blogs and PAC's like Moveon.org and the dailykos. Unfortunately the best audience, or at least the audience who's world view this collection would challenge the most, are generally right-minded mainstream Democrat voters who contribute to Moveon.org and Barak Obama, read the *New York Times* and the *New Yorker,* and "worry" about right issues, who will never read this book. Instead the most likely the audience that this collection will receive is the proverbial choir.

—Ben Howell



The Pitfall Crew
Bennie Rathbone
198 pgs
Publish America
www.publishamerica.com

Though I greatly appreciate and agree with the main character Henry's lifestyle change to veganism during the course of *The Pitfall Crew,* as well as many of his views on life, overall this book was just not well written. There was no real plot introduced until around page 151, when a superstore opens in town and threatens the small photo lab where Henry works. Before that, the characters just sit around and talk, drink, watch movies, and play video games! If I wasn't reviewing this book I never would have made it past page 20. When is the last time you read a book in which the characters watched TV, and the author actually went into detail about what happened on that particular episode of *The Simpsons*? If I wanted to experience people sitting in front of the TV and playing video games, I would hang out at home with my roommates, not read a novel. Novels need drama, conflict. That's why people read them. Unless you have a life that is much more exciting and dramatic than the average, you can't expect to just transcribe it into novel form and expect it to have a plot.

The book does give you a pretty realistic glimpse into the underground punk/DIY scene. The characters could certainly be real people (because it seems like Rathbone just wrote down her life). But, I didn't care about these characters! Henry didn't really do anything! His horrible "zine" (really just a piece of paper with long-winded, badly written rants on the state of the world) was not much against the big corporation. From reading the summary on the back of the book, I assumed that Henry and friends would soon get off their asses and fight the big corporation that was moving into town. I figured that would be the plot of the book, and that *The Pitfall Crew* would be similar to Ed Abbey's *Monkey Wrench Gang*—the group of Henry and friends, getting together to fight the corporation. Wrong! Henry simply goes on rants about the store and continues to write his awful zine. He is thrilled when one guy is so affected by reading it that he writes about it in the local paper...but this moment of joy is not much of a climax for the book. And it turns out, "The Pitfall Crew" is just Henry's group of friends back in grade school who got together to play video games. No relevance to his current situation whatsoever.

I would not recommend this book, except maybe as an example of how not to write. Is Rathbone just joking? Her characters are forever drinking Billy Taylors; maybe she had one too many? I feel bad to trash this book so badly, especially since characters in it actually read *MRR,* but this book is simply not good! I am surprised even Publish America put this out. If Rathbone really wants to be a writer she's gotta learn to tell a story.

—Jane Ghotlos

WE THE PEOPLE

TIME TO OPERATE 7"

4 TRACKS OF THIN LIZZY-INSPIRED STREET PUNK

STOP WHINING, START WINNING RECORDS
$4 PPD | PAYPAL: SWX2RECORDS@GMAIL.COM

SWX2RECORDS.COM TIMETOOPERATE.COM

ALSO AVAILABLE FROM SWX2 - HOW WE ARE / BLACK SS SPLIT 7"

HATE

PO BOX 105824
28058 BREMEN
GERMANY
Haterecords.net

BOMBENALARM / ARMAGEDOM Split 7"
HATE 12
Bombenalarm deliver 2 more Euro HC/Punk smashers and on the other side 2 new songs from Brazilan's Armagedom in their typical 80s Brazil HC/Metal style.

KYKLOOPPIEN SUKUPUUTTO S/t LP
HATE 13
First full length of this ragers. Angry, brutal and all over the place finish hardcore at it's best.
A cooperation with SpildAfVinyl and TuskaJaAhdistus

CONTAMINATION

PEDESTRIANS
Ideal Divide LP
CONDIS 3
Catchy and aggressive punk rock from Chicago. Euro pressing of this great 12".
A cooperation with TrujacaFala

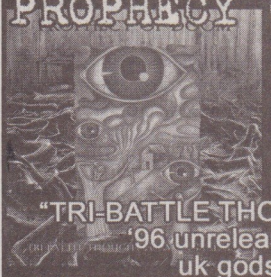
distributed by

CONTAMINATION DISTRIBUTION
D.I.Y. Mailorder & Wholesale Distribution
WWW.CONTAMINATIONDISTRIBUTION.COM
HQ@CONTAMINATIONDISTRIBUTION.COM

also distributed by: SKULD, HAVOC, FAREWELL, COMBAT ROCK INDUSTRY, YELLOW DOG, PUNK AND DESTROY, FUCK YOGA

Agïpunk LABEL

PROPHECY OF DOOM



"TRI-BATTLE THOUGHT..." 7" EP
'96 unreleased stuff for the uk gods of stench-core

E.D

"NAILED TO THE BOARD" LP
italy indigesti+thrashcore-like

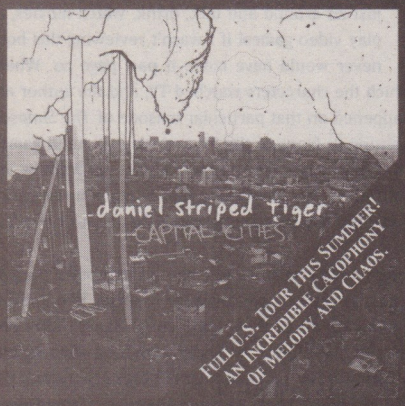
LA PIOVRA

"ONE SIDED PICTURE 12"
euro-press, originally on Youth Attack! italian vintage hc'n'roll attack

AGHAST

"DEFORMITIES" LP
u.s. 110% distortion wall of noise d-beat

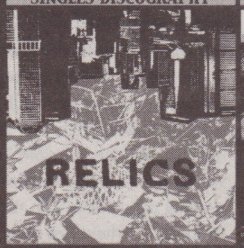
DANIEL STRIPED TIGER
CAPITAL CITIES, LP/CD



AMPERE/DAÏTRO
SPLIT PICTURE DISC 7"

ORCHID – TOTALITY, CD
SINGLES DISCOGRAPHY

DEATH TO TYRANTS
WAKE UP AND BE, CD



RELICS – 'DEMO' 7"

PLEASE INFORM THE CAPTAIN THIS... 2ND LP

MAILORDER (ALL PRICES POST PAID):
RELICS 7": $6 US, $7 CAN/MEX, $8 WORLD
DST OR PITCTIAH LP: $11 US, $13 CAN/MEX, $19 WORLD
L.A.T.S. LP: $8 US, $9 CAN/MEX, $16 WORLD
ORCHID CD: $9 US, $11 CAN/MEX, $15 WORLD
D.T.T. CD: $10 US, $12 CAN/MEX, $16 WORLD

CLEAN PLATE

CASH OR M.O. TO "W. KILLINGSWORTH"
NO CHECKS!

CLEAN PLATE RECORDS
P.O. BOX 9461
NORTH AMHERST, MA 01059 U.$.A.
WWW.CLEANPLATE.COM (PAYPAL/MP3S)

ALL DISTRIBUTION THROUGH EBULLITION

UPCOMING: BAADER BRAINS, LP

TETANUS
TETANUS
DISTRO

ALWAYS UPDATED MAILORDER FILLED WITH TONS OF HC, PUNK, CRUST, GRIND RECORDS FROM ALL OVER THE WORLD.
WE DISTRIBUTE MCR COMPANY IN EUROPE

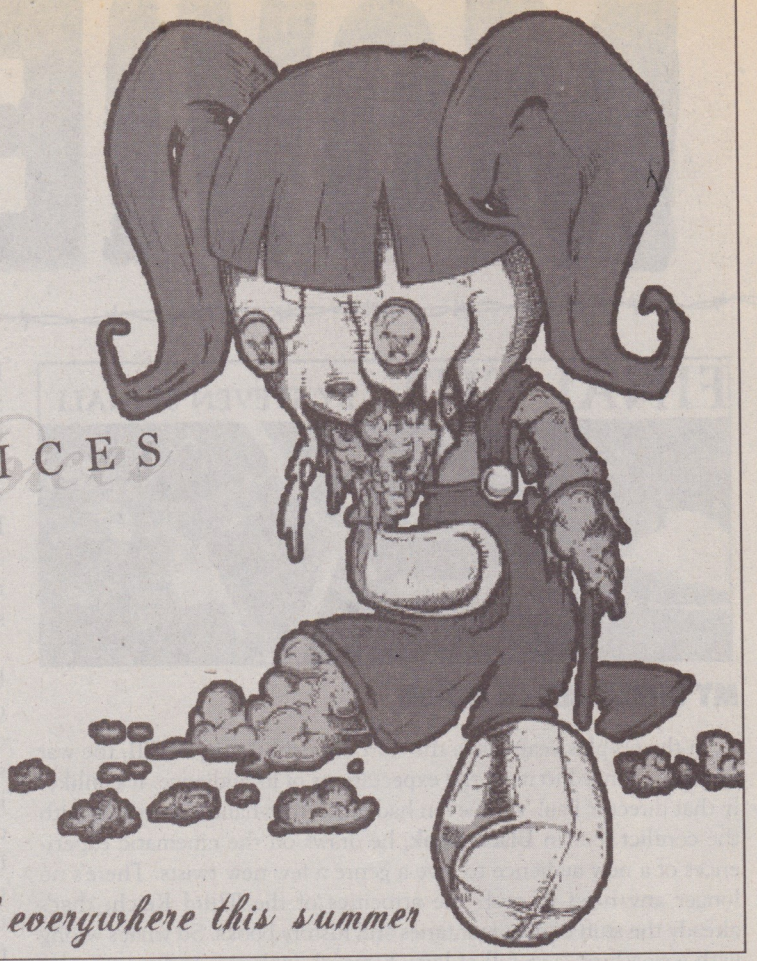
WWW.AGIPUNK.COM

LABEL: AGIPUNK@FASTWEBNET.IT
DISTRO: TETANUS28@HOTMAIL.COM

VAN RENTAL!!!

Guff

SYMPHONY OF VOICES



Out June 26

On tour anywhere and everywhere this summer

go kart RECORDS

www.GoKartRecords.com

OUT NOW...

VARIOUS ARTISTS
"Everybody Loves ANTiSEEN"
double CD

SMOGTOWN
s/t - 7"

LOWER CLASS BRATS
"The New Seditionaries",
CD & a limited edition
mailorder only LP!

visit our ONLINE STORE at:

www.tkorecords.com

SHOCK NAGASAKI
"Year Of The Spy"
CD

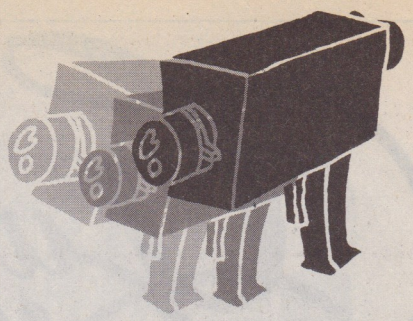
COMPLETE CONTROL
KRUM BUMS
"Death Can Wait"
gatefold double 7" & CD EP

TKO RECORDS

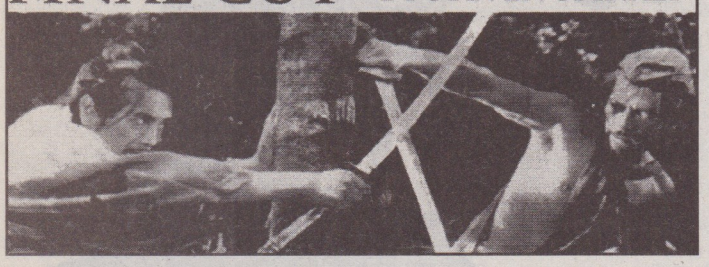
8941 Atlanta Ave. #505,
Huntington Beach, CA 92646

COMING SOON...
new music from CHELSEA • The Boils •
the Hatepinks • Demented Are Go & Deadbolt

MOVIES



FINAL CUT BY STEVEN SPINALI



MY LITTLE BLACK BOOK

In the 60-plus years since the start of hostilities in WWII, the war film has changed to meet the expectations of its audience. It's unlikely that director Paul Verhoeven had much first-hand experience with the conflict, but in **Black Book**, he draws on the cinematic experiences of a new audience to give a genre a few new twists. There's no longer any need to push the atrocities of the Third Reich; that's already the stuff of documentaries and history books. So what's wrong with a smashing yarn full of love, betrayal, violence, and snappy plot twists (and maybe a bit of history on the back burner)?

Such is mostly the case with **Black Book**, a film that's thoroughly grounded in WWII history, but can't resist indulging in a continuous spirit of adventure that's at times is almost novelistic. Even the title is a plot twist.

The film is thematically not too far from basic spirit of Louis Malle's classic **Lacombe Lucien**—a fresh, continental look at just how deadly it is to make dark alliances in a time of war. However, the main inspiration likely came from Verhoeven's bracing Nazi resistance drama, **Soldier of Orange,** released twenty years ago. In this latest story, Rachel Rosenthal (Karice van Houten) has gained safety thanks to the charity of a Christian family. No one is completely satisfied with the arrangement. Since Stein is Jewish, even the most good-hearted realize the danger or the arrangement, and most realize that escape to the Allied countries is their only choice for survival.

Rosenthal and her extended family find a connection to buy into a kind of underground railroad. This requires paying a stiff fee, liquidating all but the most necessary funds, and trusting your fate to strangers (as if they had a choice either way). You can almost imagine how this turns out; a conveniently scheduled Nazi patrol boat appears just when it appears there might be hope, and proceeds to mow down everyone. Of course, all their valuables are routinely stolen by the corrupt army. It's as if a carefully designed machine had been constructed to first strip the Jews of their remaining wealth, and then their lives—which is pretty much the way it happened in real life.

Barely escaping the machine gun barrage, Rosenthal's life is now spun to new and equally dangerous tangent. She is young, blond, and strikingly attractive, and the Dutch resistance now finds they have a potential weapon to strike the enemy's intelligence operation in an unexpected way. Rosenthal no longer has a family, or even much of a life, so she volunteers to work with a small group aiming to cripple the Dutch arm of the Gestapo. Rachel Rosenthal becomes Rachel Stein. She knows her job will mean using sex, if necessary, and she transforms herself practically into another identity; almost too easily, she captures the attentions of Gestapo kingpin Ludwig Muentze (Sebastian Koch, who helmed the Academy Award winning **The Lives of Others**). He's a lot smarter than she gives him credit for, but she's uncommonly resourceful. This leads to some of the film's most thrilling moments, as Stein maneuvers into the position to siphon the sensitive information to the Dutch resistance.

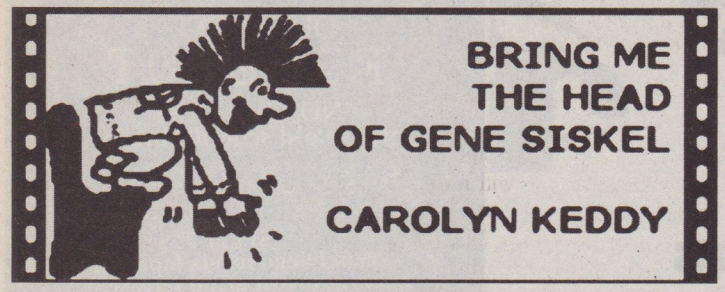
If you saw **The Pianist,** you have an idea of what a film like this looks like when everything works right—a deep sense of conscience conjoins with a real depth of soul. In comparison, **Black Book** comes off as maybe trying too hard. The Rosenthal/Stein character is impossibly good-looking, dodges a barrage of machine-gun fire, transforms herself into the kind of spy ironic enough for fiction, walks the corridors of power (sleeping with the most powerful men, and captivating the rest), and pulling off jailbreaks and narrow escapes. Maybe the main reason is that, while the main action involves a Jewish character, her choices often seem more bound to continental values. But the film's main charm is its central irony—a Jewish woman toying with the affections of the Gestapo. The fact that this mostly happens in Holland gives a fresh look and feel to the story. And it's doubtful that anyone could have carried it off quite as effectively as Paul Verhoeven.

It's easy for many domestic film fans to forget that this was the man who directed the sentimental (but in its time, X-rated) **Turkish Delight**. He's also manned more than his share of *huge* star vehicles. Every American film fan has seen, or at least heard of, vehicles like **Robocop**, **Basic Instinct**, and **Total Recall**—genre classics with big-name stars and extravagant (and sometimes overdone) action. Budgeted at over $30 million dollars, **Black Book** dwarfs the costs of any other Dutch film ever made; but since he doesn't have to worry about inflated Hollywood salaries, the cash goes considerably farther.

The film begins and ends in an Israeli school, where the singing of children gives rise to memories—at that time, still fresh—of a time when men and women endured considerable burdens simply to survive. This gives a feeling of reality to the events that compose the substance of the story, and it's that extra touch of reality that makes **Black Book** so much more affecting.

Film fest fans have known about Paul Verhoeven well before he became "popular" and "commercial," and a few American blockbusters can't steal anything away from an exciting body of work. Once a filmmaker for the Royal Dutch Marines, his earliest work documented military culture and history. Throughout the remainder of his early career, he would look at the world of prostitutes (the raw **Business Is Business**), bike racing **(Spetters),** and the period-based **Keetje Tippel**. The latter film presents a real-life female hero just as impressive in her own way as Rachel Rosenthal. One wonders if Verhoeven realizes that several of his best, or certainly most heartfelt, films have women in almost larger-than-life roles. (We'll ignore the American-made **Showgirls**, whose female characters are nude, but

hardly heroic.) In any case, there's plenty of work in Paul Verhoeven's unusual film career to more than compensate for his domestic efforts, giving you a good reason to watch **Black Book**—then visit your video store.



Should We Put Punk Out Of Its Misery?

Punk is dead. I am sorry to tell you. It is especially hard for me considering how much of my life has been dedicated to it. I have been writing for *MRR* for seventeen years and listening to and going to see punk bands for at least ten years more than that. Yet, if I am to believe anything I saw in the documentary **Punk's Not Dead** we might as well give up. Of course, I am not that easily persuaded or I would have never got into punk in the first place. In 1980, a kid a few years older than me told me that punk was dead then and I obviously didn't believe him.

Punk's Not Dead attempts to answer the age-old question "What is punk?" in a world that has seen punk go from outsider music to mainstream. Yet, in the limited scope of this documentary, you get old punk rockers from the '80s versus the new commercial pop that people always seem to call punk. So, either you were there back in the day or now you are at the Warped Tour and shopping at Hot Topic. Somehow there is no in between or room for what we do here at *MRR*. There is a brief attempt to show underground punk bands by showing a punk house in LA and questioning a few young kids in punk bands. Yet, missing is the scene outside of the popular perception of punk. Gilman Street would have been one obvious and well-known place to go if you really wanted to make that point. Briefly mentioning it as Green Day's starting point doesn't count.

The director Susan Dynner doesn't really want to side with the mainstream punks, yet she makes an excellent case for their punkness. Dynner interviews the guy who started the Warped Tour who thinks what he is doing has credibility as he defends all the corporate sponsors of the festival. As one of the guys from Pennywise explains, it was OK when Vans was sponsoring the Warped Tour because they came from the same background. Then when Target started sponsoring the festival it made him uncomfortable. Pennywise even considered dropping out of the tour, but then he figured he shops at Target anyway so it would be hypocritical of him. And, of course, hypocritical of me to think the Warped Tour isn't punk since I also shop at Target.

So the cards are stacked against anyone who questions the punkness of the popular crowd regardless of whether or not they deny being punk. Punk has been de-clawed and now appears in TV shows and commercials. There is even a punk clothing store at your neighborhood mall. A woman from Hot Topic is also interviewed for **Punk's Not Dead** simply stating her belief that kids should be able to buy punk clothes. She sees punks wearing torn and patched clothes and copies the styles for Hot Topic. Does that seem familiar? Sounds exactly like what Vivienne Westwood used to do except that no punks really bought her clothing.

I will give **Punk's Not Dead** credit for doing one thing well—showing aging punkers as articulate and doing it for the sheer joy of the music instead of what I have mostly come to view as cashing in on past fame. When you see The Subhumans or The Adicts playing a smaller-sized club up against Pennywise playing to a huge crowd at the Warped Tour with the crowd screaming in unison "Fuck authority" it immediately makes you appreciate what these older bands have to go through to still play out. Sure, they can sell out a 300-person capacity club, but then someone as lame as Sum 41 sells out a huge stadium stealing their shtick, it is just that they look cuter doing it. Also there is my sheer amazement that Wattie of The Exploited is one of the most intelligent people in punk even if the filmmaker did feel she needed subtitles to understand his Scottish brogue.

I couldn't bring myself to stay for the post-film Q&A. I was already too down on the punks without having to hear people asking why their favorite band wasn't in the film. On my way out someone asked about X and producer Todd Traina replies, "They were too expensive." I could feel my eyes rolling without any effort. I walked out the door with a ten year-old boy with liberty spikes and there was a video crew waiting. They look at me and then at the kid and naturally, go with the kid. Asking him how it liked the film. He liked it. (www.punksnotdeadthemovie.com)

One surprisingly fun movie is **Fay Grim**, the latest from director Hal Hartley. The film takes the idea of a sequel to a new, amazingly ridiculous level while maintaining an engrossing story. It is full of absurdity for the sheer enjoyment of it and it works really well.

The title role of **Fay Grim** was an ancillary character in Hartley's 1997 film **Henry Fool**. **Henry Fool** mostly focused on Fay's brother Simon Grim and Henry Fool whom Fay marries before he takes off to Europe at the end of the film. As **Fay Grim** opens we see a weary Fay going to a meeting with the principal of her son Ned's school. Ned has brought an archaic projection toy to school that contains a film of an orgy. The toy came in the mail with no return address.

The incident leads to the FBI coming to Fay's house and making a deal with her. They will release her brother Simon from prison if she will go to Paris and retrieve two notebooks of Henry Fool's unpublished *Confessions*. Apparently, Fool is dead and the French government will only return them to his widow. Of course, why would anyone ever believe the US government in 2007? Thus begins the unraveling of a global-wide conspiracy and the personal growth of Fay Grim as she attempts to outwit the FBI and discover what happened to her husband. (www.halhartley.com)

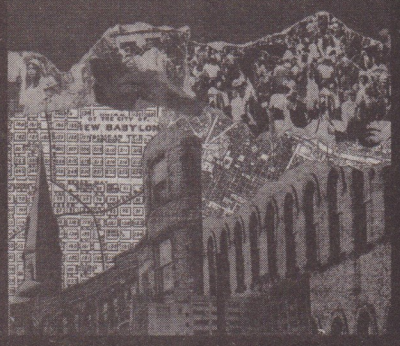
The Pervert's Guide To Cinema may not live up to the tantalizing title, but once you get past the classroom lecture style, it is easy to sit back and enjoy the Freudian interpretations of some well-known Hollywood films. Slavoj Zizek, a Slovenian philosopher and psychoanalyst, deconstructs some famous scenes from the films of Alfred Hitchcock, Charlie Chaplin, David Lynch, Andrei Tarkovsky and many more. While there is no nudity and some of the things Zizek concludes seem way off, it is still amusing to view modern cinema through Freud's eyes. Though even more humorous is when Zizek suddenly appears in the scene of the film he is talking about. (www.thepervertsguide.com)

I am going to see **The Simpsons Movie** in San Francisco on opening day, Friday, July 27. Want to go?

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, PO Box 460402, San Francisco, CA 94146-0402. If your film is playing in the San Francisco Bay Area, let me know at carolyn@maximumrocknroll.com. I will go see it.

NEW ON SOUTHKORE

PEDESTRIANS



PEDESTRIANS-IDEAL DIVIDE CD

2ND FULL LENGTH BY CHICAGO'S PEDESTRIANS.

$10.00PPD US

ALSO AVAILABLE

INTIFADA-FIRST TO TERRORIZE 7" $4.00PPD US

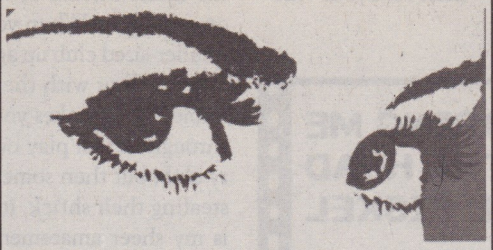
TRAS DE NADA/INSOLENTES SPLIT 7" $4.00PPD US

CHECK WWW.SOUTHKORERECORDS.COM FOR COMPLETE CATALOG

CASH OR MONEY ORDERS TO BENITO HERNANDEZ

SOUTHKORE RECORDS 2814 S. SPAULDING CHICAGO,IL 60623

The Spectacle
I, Fail
remastered u.s. pressing
double 12-inch limited to 500



7000 Dying Rats
Forced Boat
circa 2001 e.p. has finally escaped from song licencing pergatory will not be repressed or repressed

HeWhoCorrupts
The Discographer
ten label split release
limited-edition double LP

these and others available through interpunk, very and vinyl junkie

Scenester Credentials
www.scenecred.com
pobox 1275 iowa city iowa 52244
info@scenecred.com

Inimical records
www.inimical.com
P.O. Box 2803 - Seattle, WA 98111 - USA

OUT NOW!

FUNEROT
"NOVA 2" LP $8
Intense old school Thrash.

SPRING BREAK!
ZOMBIE RITUAL
SPLIT 7" $4
San Diego meets Japan in this misfit grind release.

SlightlyLess ThanNothing
"Less Fashion, More Thrashin'" LP $8
Frantic, Manic and Nihilistic HC

Procession Vultures
7" EP $4 Crust with 2 drummers.
Members of Skarp, Wormwood, State of the Union, and Derailer.

AVAILABLE THROUGH: EBULLITION, PROFANE EXISTENCE, RELAPSE, INTERPUNK, STICKFIGURE, SOUND IDEA AND OTHER NICE PEOPLE.

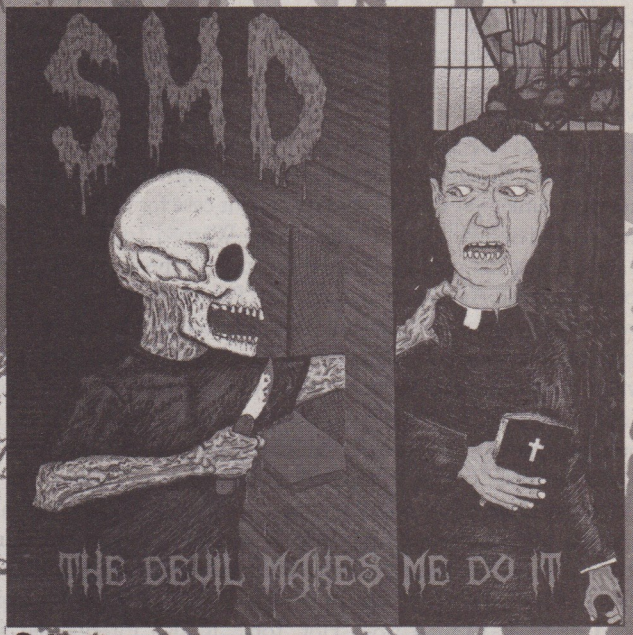
Send Cash or M.O. payable to Mike Crow
Or pay via PayPal online.
All Prices Postage Paid.

NEW RELEASES FROM SIX WEEKS RECORDS!

MAGRUDERGRIND "REHASHED" SW-107 CD/LP

MAGRUDERGRIND 2007 TOUR DATES:
W/ 1 OBJECT
MAY 28 LOS ANGELES, CA
MAY 29 FRESNO, CA
MAY 30 SANTA CRUZ, CA
MAY 31 SAN JOSE, CA
JUN 1 BERKELEY, CA
JUN 2 BAY AREA, CA
JUN 3 BAKERSFIELD, CA
JUN 4 PHOENIX, AZ
JUN 5 TIJUANA, MEXICO
JUN 6 LONG BEACH, CA

MAGRUDERGRIND WILL BE TOURING EUROPE JUNE 8-AUG. 4
THE FOLLOWING 28 COUNTRIES WILL BE GRINDED: GERMANY, DENMARK, NORWAY, SWEDEN,FINLAND, RUSSIA, BELARUS, UKRAINE, ROMANIA, BULGARIA, TURKEY, GREECE, MACEDONIA, SERBIA, CROATIA, SLOVENIA, AUSTRIA, SLOVAKIA, POLAND, CZECH REPUBLIC, HOLLAND, BELGIUM, ENGLAND, SCOTLAND, IRELAND, SPAIN, ITALY.
UPDATES: WWW.HELLMILITIA.COM OR NEVERANSWERTHEPHONE@GMAIL.COM



S.M.D. "THE DEVIL MAKES ME DO IT" SW-108 CD/LP

S.M.D. EAST COAST TOUR SUMMER 2007
THURSDAY JULY 5TH / CHICAGO / TIERRA DE NADIE
FRIDAY JULY 6TH / CINCINATTI / HTTP://WWW.MYSPACE.COM/TODDRIGHTEOUS
SATURDAY JULY 7TH / COLUMBUS / LEGIONOFDOOMSHOWS@GMAIL.COM (JIMMY)
SUNDAY JULY 8TH / PITTSBURG / BOOKING@THEROBOTOPROJECT.ORG (ANDY [BRAIN HANDLE])
MONDAY JULY 9TH / RICHMOND / NOWAYRECORDSHC@GMAIL.COM (BRANDON)
TUESDAY JULY 10TH / BALTIMORE / DECEIVER
WEDNESDAY JULY 11TH / PHILLIDELPHIA / HTTP://WWW.MYSPACE.COM/THEBONERC4STLE
THURSDAY JULY 12TH / BUFFALLO / MOUTH SEWN SHUT/BLUDWULF
FRIDAY JULY 13TH / ROCHESTER / MOUTH SEWN SHUT/BLUDWULF
SATURDAY JULY 14TH / BOSTON / MOUTH SEWN SHUT

SIX WEEKS RECORDS
SIX WEEKS RECORDS 225 ENDOLIN AVE COTATI, CA 94931 SIXWEEKSRECORDS.COM

RECORDS

Send **two** copies of vinyl or CD-only releases (if on both formats, please send the *vinyl*) to **MRR, PO Box 460760, SF, CA 94146, USA**.
We will review everything that falls within our area of coverage: punk, garage, hardcore—no major labels or labels distributed by major-affiliated distros. Please include postpaid price and contact information. Let us know where your band is from! *No reviews of test pressings or promo CDs without final artwork.*

Reviewers:
(AA) Ariel Awesome
(JU) Justin Briggs
(MC) Mitch Cardwell
(CC) Carl Cordova
(PC) Paul Curran
(AD) Andy Darling
(DD) Dr. Dante
(SD) Sean Dougan
(JF) Jonathan Floyd
(MH) Mike Howes
(LG) Layla Gibbon
(BG) Bob Goldie
(CS) Chris Hubbard
(KK) Kenny Kaos
(CK) Carolyn Keddy
(RK) Ramsey Kanaan
(WK) Will Kinser
(RL) Ray Lujan
(AM) Allan McNaughton
(GN) Golnar Nikpour
(JP) Jason Patrone
(BR) Bruce Roehrs
(BN) Britton Roseberry
(KS) Ken Sanderson
(MS) Martin Sorrondeguy
(SS) Steve Spinali
(BS) Brian Stern
(ST) Stevo
(SW) Shane White

THE ACCÜSED – "The Archive Tapes 1981-1986" 2xLP

A collection of bedroom practice tapes, four-track practice space demos, boom box, and soundboard recordings that weave in and out of the chronology of this Seattle crossover band from their origin as young teenagers banging out hardcore noise and recording it on mom's stereo and playing high school talent shows, to one of the more formidable metal- hardcore bands of the late-'80s. 34 tracks with many unreleased, simple, 1-2 hardcore thrashers that pre-date the ACCÜSED/REJECTORS split LP, then noisy, raw, and lo-fi versions of many tracks from their first two crossover records. By mixing the songs from each session and "era," this collection is at points almost like listening to a compilation of different groups, as the style, vocalist, and sound quality so eclectic and varied. The packaging is not as exhaustively detailed, with brief liner notes, a few photos, and info on the how's and where's of each recording. Not a good place to start for people unfamiliar with the band, this is a really great treasure trove of material for diehard splatter rock fans in tracing the origin of a band; it's fascinating in its demonstration of how a band develops. (KS)
(Unrest, Suite 239, 10654 82 Ave, Edmonton, AB T6E2A7, CANADA, www.unrestrecords.com)

THE ACCÜSED – "Baked Tapes" LP

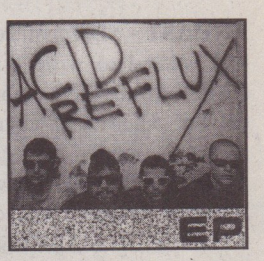
I walked into the *MRR* reviewing room and the first thing I saw in another reviewer's pile of things to listen to was some crazy gatefold LP by THE ACCÜSED, so we started chatting about the band and our thoughts on '80s crossover. You know, all those hardcore bands that went metal in the '80s. Lo and behold, there are a whole handful of demos, outtakes, and reissue releases from THE ACCÜSED this month and I'm one of the lucky ones who gets to review one. This fucking rips. I can't help noticing how many other bands THE ACCÜSED's sound influenced. Or at least the ACCÜSED were playing around the same time as bands that get more credit. The first track is called "Halo of Flies." Some of you might remember the super noisy grunge band of that name; their sound and name were lifted right off this track. This LP has that early EXODUS sound, in particular in the vocals. And that guitar riff on "Lifeless Zone,"—who did that first, THE ACCÜSED or METALLICA? You also get a handful of covers including a crappy cover of "Devil Woman," a useless version of "Barracuda," a rippin' take of "Neat Neat Neat" by the DAMNED and a sloppy cover of the BUZZCOCKS' "Lipstick." Martha lives! (MH)
(Unrest, Suite 239, 10654 82 Ave, Edmonton, AB T6E2A7, CANADA, www.unrestrecords.com)

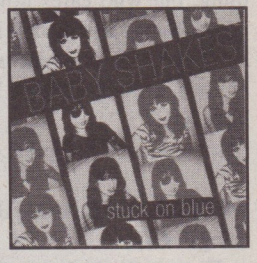
THE ACCÜSED – "Oh Martha" LP

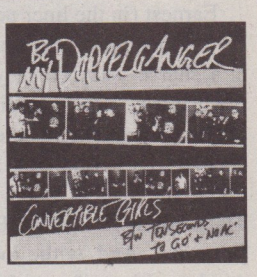
THE ACCÜSED had their 12" debut with the ACCÜSED/REJECTORS split LP in 1983. This LP gave a partial glimpse of the three-chord "Splattercore" that the ACCÜSED were about to unleash on the American hardcore scene. In 1986, THE ACCÜSED dropped the motherfucking hammer on the unsuspecting public! *The Return of Martha Splatterhead* LP fucking stunned all the young punks and headbangers! The *Return of Martha Splatterhead* LP was originally released on Subcore Records in the US and Earache Records in the UK (mosh). Now, Unrest Records from Canada is going to rekindle the mayhem! On the *Oh Martha* LP you get over-the-top, brutal punk-metal attack! The new LP contains some killer songs that originally appeared on the Subcore LP. Included are "Martha Splatterhead," "Take My Time," "Distractions," "Slow Death," and "Fuckin' 4 Bucks." These furious thrash metal classics have stood the test of time well! Fucking A! The new versions of the old songs kick a lot of punk butt, but the original renditions from 1984 to 1986 still bristle with more danger. Some of the black-hearted speed-thrash gems offered on *Oh Martha* include "Fueled by Hate," Dying on the Vine," "Life Kills On," and "Scream and Die." Young punks interested in THE ACCUSED should seek out one of the several pressings of *The Return of Martha Splatterhead*. THE ACCUSED completeists should order *Oh Martha* immediately. (BR)
(Unrest, Suite 239, 10654 82 Ave, Edmonton, AB T6E2A7, CANADA, www.unrestrecords.com)

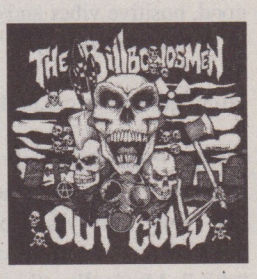
ACID REFLUX – "Vasectomy Boys" EP

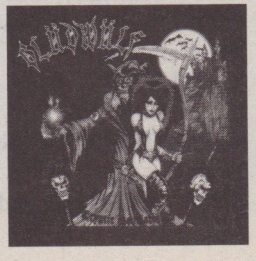
Fuck! So, I got the ACID REFLUX demo for review–which is where all these songs come from–and I











wasn't entirely impressed, but on vinyl, this has so much presence. This is classic paint-peeling fucking hardcore to the fullest. These dudes are not cool guys or hipsters. These dudes are real and in it for the right reasons. These dudes are nerds and this record is better than anything you can do. That's a challenge you sheep! Since the '80s influenced hardcore wave is about to crest before all you tards start going Mod again, the flood of sub-par shit has only just begun. Show me a modern hardcore record with more heart than this and I'll lap up Shane White's splooge with your tongue. Plus, it's on No Way so you already know it's good and Christ, it's got a song called "Vasectomy Boys." (JU)
(No Way, www.nowayrecords.com)

AGHAST – "Deformities" LP

I wanted to write this off as an ATROCIOUS MADNESS clone. A rip off of a tribute but when it all comes down to it, this record is totally raging. Total GAI, CONFUSE, and DISORDER worship to the fullest. It comes off, as I stated already, more like ATROCIOUS MADNESS worship than anything, but who cares how unoriginal it is. At this point what the fuck is original? We're all gonna be blown to pieces in the coming years so let's just enjoy what little imagination we have. (JU)
(Agipunk, www.agipunk.com)

ARMING THE AMISH? – "Political Love Songs" CD

Earnest (in the liner notes, they explain that they neither promote arming anyone—which is a shame—nor do they want to antagonize the Amish, which is probably fair enough) political punkers in the ramshackle, semi-acoustic DIY vein. It's actually pretty damn good, and fans of early AGAINST ME! and THIS BIKE IS A PIPE BOMB will love this, I'm sure. And with good reason. Bringing good, positive vibes and an organic revolution to a basement near you anytime now I reckon... (RK)
(armingtheamish.cjb.net)

ATM – "Way Late and Waiting" CD

From the get go, I noticed that this band was really into lyrical profanity, which does lessen the impact of the occasional "fuck" and "shit." Musically, this really sounds like NOFX. Be funny or be serious, whatever, this just doesn't cut it. (RL)
(no address)

BABY SHAKES – "Stuck On Blue/Boys Talk"

Three gals, one dude, two great tunes. Harking back to the power pop heyday of THE KIDS, HUBBLE BUBBLE, etc., with a bit of the rocking drive of the NEW YORK DOLLS and a bouncy pop beat not unlike THE GO-GO'S, this is guaranteed to get you to get your dancing shoes on. (SD)
(Shit Sandwich, www.shitsandwichrecords.com)

BILL BONDSMEN – "Young (Kinda), Loud, and Shoddy" LP

This record rules. The BILL BONDSMEN know how to write a song with hooks and melody whole maintaining the aggression of past Midwestern greats like DIE KREUZEN. The truly awesome thing about this record is this bands ability to draw from early '80s hardcore but come up with a sound distinctly their own. This band brings innovation to their songwriting without losing the immediacy of hardcore punk in a fashion only rivaled by bands like FUCKED UP. Plus they're from Detroit. (BN)
(Burning Sensation, Regulus 25 2221, MT Katwuk, AAN ZEE, NETHERLANDS)

BILL BONDSMEN / OUT COLD – split EP

Can one love hardcore and not absolutely worship OUT COLD? I think not. Simply put, OUT COLD is one of the best bands ever and after some eighteen years they still fucking destroy all imitators. Way before the revivals, these guys perfected the angry '83 sound created by NEGATIVE APPROACH, SIEGE, and the like, and have created their own distinction since. The three tracks here are all great—I just wish the lyrics were included! BILL BONDSMEN is an equally magnificent band that deserves the honor of sharing wax with legends. Coming off as a cross between Japanese thrash and early '80s USHC, they remind me a bit of 9 SHOCKS TERROR at times. One song here almost sounds like the singer for SMASH YOUR FACE backed up by JUDGE! Highly recommended. (BG)
(Schizophrenic, 17 W. 4th St, Hamilton, ON, L9C 3M2, CANADA, www.schizophrenicrex.com)

BEERZONE – "Against the Flow/Strangle All the Boy Bands" CD

This CD combines two of BEERZONE's earlier albums on one handy 29-track CD. There's a brief history of the band's ups and downs with various labels and members occasionally disappearing off the face of the Earth. You probably know what to expect by now, but if not, they play rousing modern-day Oi! with a heavy emphasis on sing-along choruses—mostly about someone or another's drinking abilities but sometimes about birds. They do unfortunately commit the mortal sin of having a song about the internet. If you already have these records you're pretty much all set, but if not this is a great way to get introduced to 'em. Plus this time around the band might actually get paid. (AM)
(Overground, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UNITED KINGDOM, www.overgroundrecords.co.uk)

BE MY DOPPELGANGER – "Convertible Girls" EP

Wow. Who would have thought that four chubby nerds from Indiana could lay down three quality pop punk tracks? Okay, so maybe they are exactly the kind of kids that do this sort of thing. When I say quality, I'm not talking about life-changing kind of quality, but they are not bad at all. They're catchy. They're faster paced. And they've got enough teeth that they are more pop punk than punky pop. And I'll bet you that all four chubby nerds are getting laid now and probably were not before. Ah, the beauty of rock and roll. (KK)
(Bitchin' Riffage, 1923 Sweetser Ave, Evansville, IL 47714)

BLANK-ITS / FEELERS – split EP

I must be a mook, because when I saw the FEELERS, I didn't love it. I listen to this and am reminded that there's something horribly wrong with everything about me. I'm sure glad I was bullshitting at the bar instead of building them a church in the front row. How is it such a mess and such a hit? There should be a law that requires song two, "Breakdown," to be every one's suicide note. It's that good. I probably missed seeing the BLANK-ITS a bunch, too. Their contribution is a nice bit of the-robot-was-built-for-good-but-something-went-wrong music—the kind of tune that's not at all generic New Wave Yawn. Hard subtlety to pull off these days. Good pairing of bands. (JP)
(Contaminated, PO Box 41953, Memphis, TN 38174, www.contaminatedrecord.com)

BLOODRED BACTERIA – "Kiss the Goat" CD

I always thought BLOODRED BACTERIA had a unique sound. Sure, their sound falls someplace between speedy metal and grindcore, but their guitar tone is a bit unique in that it's not that heavy, the vocals sound all blurred, and the drummer plays fast often. This is sort of a discography CD though not exactly. They have gone back and re-recorded a lot of their songs for this release, so you get different versions of the two songs from their split with TOTAL FUCKING DESTRUCTION, their track from a split on Ecocentric

with BASTARD NOISE, two tracks from their split with AGATHOCLES, plus twenty-three others. Their lyrics are solid in the political/social vein. Most songs are one minute or less, with one exception, which is the nine minute long instrumental, "From Zero to Hero." (MH)
(Power It Up, www.power-it-up.de)

BLUDWULF – "Cryptic Revelations" CD

Holy cow! NITRO is back and have formed a punk band! OK, this doesn't approach that pinnacle of cheese metal—though the interior band photos are getting close—but is pretty much a metal record with punk trappings and occasional GISM-styled weirdness and vocal effects. It's really well played with searing solos and charging metal anthems, but I zoned out during crossover and still don't think the best ENGLISH DOGS records are late in their catalog. There is a huge headbanging crowd who thinks differently though, and with this kind of resurgent '80s metal/punk crossover revival, there's at least a great sense of fun and willingness to not take itself so seriously that punk often lacks. If you like punk in your metal and can't find those HALLOW'S EVE, CANDLEMASS, or even later MOBS records you've been looking for, I give this my highest recommendation! Pick this up! (KS)
(Charged, PO Box 3118, Jersey City, NJ 07303-3118, www.chargedrecords.com)

BORN BAD – "Authority Bullshit" EP

'82–'83 US hardcore worship. You like SS DECONTROL? BORN BAD does too. I like this quite a bit but in no way does it stand out from the rest. (JU)
(Fashionable Idiots, PO Box 580131, Minneapolis, MN 55458)

BROKEN NEEDLE – 12"

The much-anticipated 12 incher from this SoCal super group, BROKEN NEEDLE does not disappoint. Members of LIFES HALT!, HOLIER THAN THOU, FIELDS OF FIRE plus many more bring you classic early '80s style hardcore with the occasional metal lead or solo that brings to mind BATTALION OF SAINTS. Listening to this slab of wax makes me homesick for the sunny southland, but maybe that's just because I think TT Boy's vocals sound like Keith Morris. Get this record (which features loads of original art by Biscuit of the BIG BOYS), quit your job, buy a van, move to Baja, run with the wolves, and surf. (BN)
(Lengua Armada, #241 Divisadero Street, San Francisco, CA 94117)

THE BUGS – LP

Lo-fi, minimalist rock 'n' roll from this male/female Portland duo. It's all super fun and a little bit ridiculous, reminding me of our locals, the ROCK 'N' ROLL ADVENTURE KIDS, except that these guys slow down every once in a while for some mellower (but still fun and catchy) tunes. It thought it was a joke at first, but apparently the liner notes on the back cover are really by the legendary rock critic Richard Meltzer, giving the BUGS a befittingly off-the-cuff but hearty endorsement. This lowly hack gives his as well. (PC)
(Hovercraft, www.hovercraftproductions.com)

CALIFORNIA LOVE – "Reaping the Whirlwind" LP

Another raging twelve inches of grind and hardcore from this Bay Area shit storm. Not a huge departure from the first record, CALIFORNIA LOVE plays fast blasts of early Earache style grind with the kind of hardcore sensibilities you would expect with half of the members also being in LOOK BACK AND LAUGH. Most of the songs clock in at under a minute, but there is the occasional droning, stone-y groove featuring Nic "Glory Hole" Gauthier's distinctive bass style to mix things up. Pick up this record; it's probably more brutal and crushing than whatever you are listening to. (BN)
(California Love, PO Box 3103, Berkeley, CA 94703)

CANCER BRIDES – "Like Fairy Tales of Modern Times" CD

Apparently these folks were in bands in '81 and '85. Huh. Roger Miret NYHC or Sothira of CRUCIFIX vocals over jammin' gweetar. The guitar parts really are totes awesome. This isn't a stinker. After a few more listens I could really dig it. Ya dig? (JU)
(Brass Jacket, PO Box 1468, Tucson, AZ 85702)

CANCER KIDS – "Boston Cream" EP

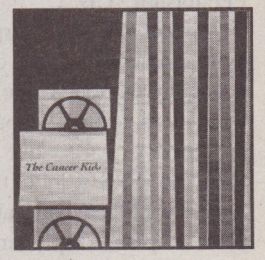
This record has one song on it, and it's really short. This apparently is a lost song from the now very rare *The Possible Dream* LP. This Massachusetts band's blend of punk and powerviolence is nothing short of devastating and the aforementioned LP rules, but you probably won't be able to get this record by the time you read this because it's limited to 150. Way to go guys. (BN)
(Clean Plate, PO Box 9461, North Amherst, MA 01059, www.cleanplate.com)

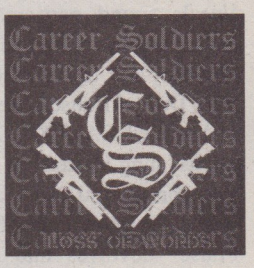
CAREER SOLDIERS – "Loss of Words" CD

This album is really overproduced. I really think that most Punkcore bands could benefit from some sloppy analog recordings. The music is well written, but it loses all the punch and sense of individuality between songs because everything is just compressed and generic sounding. Nobody plays flawlessly and sometimes those little eccentricities can help define your band's sound. Musically, they are pretty upbeat bouncy punk that is driving and has loads of choruses, but the gang vocals just don't do it for me. Yet another UK82 band that just doesn't sound like bands did then, which could be a good thing in theory but isn't in practice in this case. The kids wear the shirts but it seems like they don't listen to the music. Punk is about raw music played by misfits and criminals. That said though, these kids are young and good musicians so maybe they can get it together sometime. (WK)
(Punkcore, www.punkcore.com)

THE CARNIVAL – "Kivulias" CDEP

High energy, slightly crusty Finnish hardcore. There is something about this that really grabbed me. It's all go!





It's a bit lo-fi, with five tracks in seven minutes of fast raw chaos. On "Krivisade" THE CARNIVAL sounds more punk and on other tracks they are noisier. The bass player is very prominent on most tracks but in particular the last track, "Kivulias." RIISTETYT comes to mind. (MH)
(Krypta, www.thecarnival.cjb.net)

CASKET ARCHITECTS – "Skull Persuasion" CD

Most of *Skull Persuasion* is rooted around a hybrid, rock-rooted, and catchy electronic keyboard driven sound like QUINTRON mixed with more technical sounding grind-derived progressive parts, like THE LOCUST or DAUGHTERS. A lot of the songs are centered around back-beat danceable verses, like shake your rump and clap your hands style, that are well played but feel a little forced or gimmicky (or, maybe I just hate this sort of dance music). Vocals sound particularly LOCUST influenced, but there are exceptions, and it sounds like they are trying a lot of different things. "My Day of Praise" opens like a more catchy and refined CALEXICO track; the vocals are almost sung (instead of screeched) it's a welcome break, and they match up with the music better. I also enjoyed the way "My Day of Praise" devolves into a manic rock flurry, compared with the rest of the record, it was an unexpected and raw twist. "Lost in the Deserter Exhibit" is a more rock oriented new wave sounding track with excellent eerie and off-kilter chord progressions and some sick catchy guitar playing. (BS)
(Altercation, PO Box 685333, Austin, TX 78768, www.altercationrecords.com)

CHANNEL 3 – "I've Got a Gun/After the Lights Go Out" CD

Here we have two classic CH3 LPs combined onto one disc (originally released in '82 and '84 respectively). CH3 played awesome upbeat, raw, and essential rock-steady/rock-rooted punk with insanely catchy choruses, great lyrics, and utterly relentless playing. There's more hits on these recordings than you can handle, especially on the *I've Got a Gun* tracks, every song on there is a complete sing-a-long classic. *After the Lights Go Out* has more than it's share of hits too; a bit more polished in sound, but still vital (think: STIFF LITTLE FINGERS, GENERATION X, TOXIC REASONS, a more intense REPLACEMENTS). The CD booklet, featuring Mike Magrann's liner notes is a stellar read. If you've never heard CH3 this disc is incredible, a true classic, and a reasonable alternative to forking over your hard earned cash on the original vinyl. Great stuff. (BS)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UNITED KINGDOM, www.captainoi.com)

CHAZ – CD

This San Diego band has a strange sound. Think ALL or G-WHIZ mixed with QUEEN and HEAVY VEGITABLE. A bit of lo-fi production on this rocking indie sounding release. Math rock gone astray? A good trip. (RL)
(PO Box 15811, San Diego, CA 92175)

CHEVEU – "My Answer Is Yes!/Lola Langusta"

The A-side is another nice slice of neo art-damage punk squonk from these fine Gauls, an insistent digital-sounding snare hit making it sound a bit like ALAN VEGA's quasi-rockabilly album with (much) more fucked up guitar and noisy vocals. Nice. B-side sounds more like an *Exile on Main Street* parody, but I'll forgive a lot from a song paying homage to an SCTV superstar. (DD)
(Rob's House, www.robshouserecords)

CHRISTIAN CLUB – "Final Confession" EP

The insert says "CHRISTAIN CLUB is Dead"—I think they were trying to take us all with them! This band brings us some smoking fucking hardcore. The opening track is a total 1-2 1-2 go! ripper. They sound like they could have easily been on one of the *Master Tape* comps. Cool stuff for fans of the more classically oriented style of HC/punk. Too bad they are done cuz we were just getting started. (MS)
(Sorry State, 1102 N. Greensboro St., Carrboro, NC 27510)

CHRIST ON PARADE – "Sounds of Nature" LP

CHRIST ON PARADE is one of my all time choice Bay Area punk/hardcore bands, and their EP "Sounds of Nature" (a fucking landmark!) is top-notch CHRIST ON PARADE vinyl. Unlike most of their peers of the '80s their line-ups and records all shredded! But the *Sounds of Nature* recording is just so frantic and maniacally on point. By the time "Flash" comes on this old geezer reviewer is ready to freak, wanting to jump around and go nuts. By "Chaos Breeder" and for the rest of the record I'm singing the back ups, mouthing the guitar leads, and thinking how ultimately relevant "Landlord Song" still is, while looking for my copy of *A Mind is a Terrible Thing*...(their '87 magnum opus). CHRIST ON PARADE music and sentiment bridged the best of realistic idealism and politics in punk music with raging, adept, and cathartic hardcore playing that in a lot of ways remains unparalleled today. *Sounds of Nature* fits in to me somewhere near CRUCIFIX's *Dehumanization* and SOCIAL UNREST's *Rat in a Maze*. I am so stoked to see this reissued on Prank. This recording really stands up under the test of time and the new LP format features the original recording of the *Isn't Life a Dream* EP with Barry singing instead of the released version that included Noah and Malcolm singing. Though I really prefer the latter's vocals, it's definitely a solid listen with Barry singing and nice to finally hear. There's also other bonus tracks that along with the *Isn't Life a Dream* EP that make up the B-Side, all in all sounding every bit as good as the original 12" EP and 7" EP formats. This record rules. (BS)
(Prank, PO Box 410892, San Francisco, CA 94141-0892, www.prankrecords.com)

CLIT RIPPER – "In Front of the Kids" LP

Seriously shitty and completely not worth it on any level moronic lo-fi metal with song titles like "Rip Your Clit and Watch You Die" and offensive, fifth-rate sub-GG lyrics that I'd type out if I could muster any other than an bored eye roll at this hopeless joke of a record. I'm not sure if this qualifies as punk, but this shit is fucking *tired*. (GN)
(Torn To Pieces, no address)

CLOROX GIRLS / KISSIN COUSINS – split EP

Three pop gems from Portland-gone-Spain THE CLOROX GIRLS. Great infectious punk, two tunes sung in Spanish, which sound great in a snappy sort of way. The last is an English number that I do believe is a different version of a track that appeared on the first LP. Four tunes from KISSIN COUSINS, who are more rock less pop, coming of as an aggressive take on the early NEW BOMB TURKS mixed with some ball breaking POISON IDEA hardcore. Fist pumping, pit-filling, beer-drenched rock 'n' roll could best sum up these cats. Great. (SD)
(Beat Generation, Apdo, 18107/ 28080 Madrid, SPAIN, www.munster-records.com)

COLD DEAD HANDZ – "The First" EP

This six-song EP is a mixture of faster, straightforward HC with a *slight* crossover influence (i.e. thrash tempos and metallic guitar flourishes) and some melodic youth crew influenced material. The vocals are delivered in a style reminiscent of Mike Muir on the first SUICIDAL LP, and I don't just say that 'cause the skeleton on the cover is sporting a hat with a flipped-up brim. This EP certainly has its moments—the lyrics to the song "My Mind Is on Fire" paint a compelling portrait of some-

one wasting away in front of the television, and there's an overall desperate feel to the record—but it needs a bit more to really stand out from the crowd. Maybe on the next one…? (CS)
($3+postage: United, www.myspace.com/colddeadhandz)

CONQUEST FOR DEATH – "Front Row Tickets To Armageddon" CD

CONQUEST FOR DEATH is back with another release that will definitely not disappoint fans of bandana thrash. Every song here is an unyielding burst of power and energy and keeps you interested throughout the whole album. There's a crossover influence here, but way more on the fast hardcore thrash side than metal. CONQUEST FOR DEATH is a powerhouse of sorts, with members from both Japan and the US. A list of band member's other projects will give you an idea of how these guys sound: WHAT HAPPENS NEXT?, ARTIMUS PYLE, ASSFORT, etc. You already know if you like this stuff or not. You got a couple of flannels in your closet, or a cap with DRI written on the brim? Well, here you go! (BG)
(Wajlemac, PO Box 8039, Emeryville, CA 94662, www.wajlemac.com)

CORTEGE – "Paris Brule!" CD

At the risk of causing an international punk incident I must confess I always thought that good French bands (in any genre, not just punk) were few and far between (I mean think about it, *really*. OPERATION S, FRUSTRATION, STEREOLAB? C'mon. Okay I'll give you LES HATEPINKS and the TV KILLERS...) and unfortunately CORTEGE do little to change my mind. Generic pseudo-Oi Euro-punk with ska bits. Whoopee. (AD)
(no address)

CROSS LAWS – "Behind the Curve" EP

This North Carolina trio plays your basic no-frills hardcore with a heavy Midwestern early '80s influence. The fucked-up, dirty bass tone on this is really good in an STATE OF ALERT kind-of-way. There is nothing on here that stands out enough to be put up against the current juggernauts in this genre like GOVERNMENT WARNING or CAREER SUICIDE, but that doesn't mean it's not well done. Limited to 300. (CC)
(1102 N. Greensboro St, Carrboro, NC 27510)

DAN PADILLA / MADISON BLOODBATH – split EP

A split from two Southern California bands that each have an ex-Tampa area resident in them. San Diego's DAN PADILLA once again roll out some great emotional punk rock similar to their shared-member band TILTWHEEL. When I say emotional, I ain't talking the Ebullition style of the mid-'90s nor the MySpace usage of today, but more along the "they can take anything but as long as I have friends to drink with on a Thursday night, I will survive" type of way. MADISON BLOODBATH remind me a lot of THE TIM VERSION, and make a perfect compliment to DAN PADILLA. Though if you play their side on 45 instead of 33, it does come off as an almost Denton-meets-East-Bay kind of punk rock for the first two songs. Regardless, this record is a winner. Side note, the labels are on the wrong side, but with two songs for DAN PADILLA and three for MADISON BLOODBATH you can do the math. (JF)
(ADD/Fast Crowd, PO BOX 8240, Tampa, FL 33674)

DEAD HOOKERS – "The Burial/The Rebirth" LP

I would never buy this record based on the band name or the cover (cartoon drawing of a hooded man in black fucking a naked dead woman) so there better be some great music to make up for these shortcomings. Uhhh. The singer is a less dramatic NICK CAVE and the music is your everyday muddy garage rock. But then the fourth song on the second side "Nocturnal" hits me. Wow. This is a great fuckin' song. Why aren't they all this good? Fast and manic and the singer lets loose and momentarily gives up on those CAVE aspirations. Then we go back to the beginning. (CK)
($9.50 ppd: Dead Beat, PO Box 361392, Cleveland, OH 44136, deadbeatrx@aol.com)

DEADLY COMPANIONS / STEPPIN' RAZORS – split EP

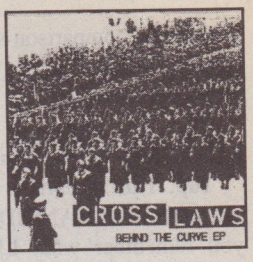
Is this for reals? DEADLY COMPANIONS is a bit odd, a sort of pounding, plodding band playing what I will be calling "Devilcore." I'm glad they put down two tracks, as the first was a dud, in my mind, and the second was a winner. With the male/female vocals, they don't sound unlike X, though I think they might be a little swampier. They're from Austin, so they must be cool. STEPPIN' RAZORS has a very similar swampy feel. Did they really put an excerpt of a song on here? They did. Again, they're from Austin, so you've got to believe they know what they're doing. After all that, I'd recommend it. (KK)
(no address)

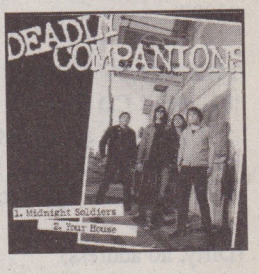
DERECHOS HUMANOS – "Pisoteados" CD

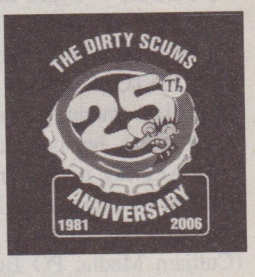
First off, my Spanish is terrible so this review is what I *think* is going on with this CD. DERECHOS HUMANOS began in the late '80s in Mexico, at some point they broke up and have now reformed; the songs on this CD are new. The tracks on this are super simple metal-tinged punk with angry political lyrics. The songs aren't terrible, but they are pretty forgettable. The last song is a bonus instrumental called "El Slam" from 1989 that sounds like it was recorded on a boom box and is way better than the new stuff. (BN)
(no address)

DETROIT 442 – "Living in the Age of Fear" CD

Wow—the first track sounds like a long lost SEWER ZOMBIES cut, driving, pounding, noisy, nihilistic, and just a little weird. The rest of the disc is quite disjointed but a common theme is noise and a bad attitude. They bash through nine charming ditties such as "Fuck You People," "Another Dead Junkie," and "Dead at 25" before finishing off with a cover of JOY DIVISION's "Digital." I like this, it's different, and that SEWER







ZOMBIES comparison still stands. (AD)
(Detroit Noise, 1217 Griswold #2, South Detroit, MI 48226)

DIMWITS – "Hey Man, Good Set!" CD

Yup. This is boring. OP IVY without the ska parts. Too RANCID for me. We out. Do you remember what LEGENDARY STARDUST COWBOY said? Yup. I hate CDs! (JU)
(Winter Street, 64 Tell St. #1, Providence, RI 02909)

THE DIRTY SCUMS – "Live and Dirty '81-2006" CD

If you want a double CD of 25 years of live music by some Belgian RAMONES fans, this would be your ticket to happiness. It is not mine. (LG)
(Dirty, no address)

DOGZUKI – "Mind the Gap" CD

Some very polished '70s-style punk meets Top-40 rock 'n' roll, like THE STROKES and SEX PISTOLS giving each other handjobs. There is something very Japanese sounding about it too, but not quite—like a copy of a copy. Anyway, it's fun driving music, but I feel like I'm listening to the big rock radio station, and I don't like it. (AA)
(Cultjam Media, PO Box 19, Glouster GL3 4YA, UK)

DUSTHEADS – "Tall Tales I" EP

With most bands that play this style of mid-paced, rocking hardcore, it's usually easy to conclude that they've been listening to either too much FUCKED UP, or too much SUICIDE FILE. This band's breakdowns/intros, however, delve more into cheesy, stoner rock territory. Still, this is pretty solid. As a cool side note, if you play the intro to "Save Our Souls" on 33 rpm, it's heavy as shit. (CC)
(Don Giovanni, www.dongiovannirecords.com)

DUSTHEADS – "Tall Tales II" EP

I'm a huge fan of some of the fucked up sounds that Hardcore is producing these days and this is no exception. Sometimes fast, sometimes lurching hardcore that's not afraid to let the rock shine through. Something fresh, original, and inherently fucked up to the max, this is not another fucking clone. For those that are into some of the maniacal sounds of bands like SEX VID, KYKLOOPPIEN SUKUPUUTTO, HOLY SHIT or even ANNIHILATION TIME, this is for you. But be warned it sounds nothing like any of the above. It's just there in spirit. Wish there was a reviewer copy of this 'cause I'm broke and lazy. (JU)
(Don Giovanni, www.dongiovannirecords.com)

ED – "Nailed to the Board" LP

ED, from Italia, starts out with a totally ripping track that begins to bring INDIGESTI to mind. As the record continues, it starts to fall into the style of straight-up skate thrash bands and is reminiscent of old Mystic stuff. I get a bit overwhelmed with a whole record of this kind of stuff; give me the strongest tracks on a mix tape and I am happy. Stand-outs are "Opposte Visione" and "Misled Youth." They also deliver a pretty decent cover of a killer oldie "Keep Laughing" by RKL. (MS)
(Agipunk, www.agipunk.com)

THE ENDLESS BLOCKADE / HATRED SURGE – split LP

When I eat something I ordinarily like and it makes me sick or just leaves a bad taste in my mouth for days I tend to stay away from that thing for as long as I can or avoid it period. I wish that it was the same way with bands and music but being a reviewer doesn't always allow me that freedom. Bullshit aside, I've been waiting for this LP to come in so I didn't have to pay fifteen bucks (!!) for it and what a killer slab it is! I won't be staying away from this! ENDLESS BLOCKADE is first up and hasn't budged an inch from the sound of their last recordings. They start off with slow sludging riffs and then break the snooze fest in a flurry of grinding guitars and mid-paced rippers. Fucking HATRED SURGE is one of the top five grind/powerviolence names out there right now, and they are still devastating and crushing heads with eight new songs and an AGNOSTIC FRONT cover. I seriously suggest picking this LP up ASAP or anything related to Texas and grind if you truly want to hear some head shredding music. (NE)
(Schizophrenic, www.schizophrenicrex.com)

EPISODE – "Dear Friends" EP

This record definitely gives more than a few nods to the Japanese. Yeah, there are a few ripping solos but it's not really in a "Burning Spirits" Japan way. I'm thinking more in an LSD, THE SEXUAL, Blue Jug Records way. That repetitive, riff, echo-y vocalled, not quite D-beat, ripping, primitive, non-US hardcore way. When all is said and done, this record is killer. Seek it out! No info, but this shit's from Tennessee. Oh and the lyrics to "Punxploitation" are insulting at best. (JU)
(the internet)

EPSILONS – "Killed 'Em Deader 'n a Six Card Poker Hand" CD

This is definitely an unexpected treat! Talk about fucking epic garage punk! The title threw me off as maybe this being some rockabilly or something, but holy crap this rocks! There's a balance here that's so important in garage punk: the production is just lo-fi enough to keep this raw but without sounding like shit; the keyboard accompanies the songs perfectly and not as monotonous background noodle. If I had to throw a band out for comparison, the severely underrated GUARANTEED UGLY comes to mind. But there's a lot of originality and diversity of sounds here, and all of it is great. I can't believe these guys are teenagers! This definitely makes me want to track down their first album. Recommended! (BG)
(Retard Disco, PO Box 461163, Los Angeles, CA 90046, www.retarddisco.com)

THE EXCUSE / THE SINGULARITY – split CD

This disc is shared by two local bands that I haven't heard before. Both play catchy, East Bay-influenced punk rock with melodic but abrasive vocals. THE SINGULARITY leans more towards JAWBREAKER-ish pop—pretty fuckin' tight. THE EXCUSE is more polished and reminds me of a bit Luxembourg's PETROGRAD…melancholy street-punk? Two bands that I'll be sure to check out live now. You should too! (PC)
(no address)

EXTREME CHEROKEE – EP

French-power-metal-pop? It's looking grim for this reviewer today. It's not like EXTREME CHEROKEE seems to take themselves seriously but who really listens to anything like this? Not me, no thanks. (NE)
(Giant Leech Attack, www.giantleechesattack.com)

FAKE PROBLEMS – "How Far Our Bodies Go" CD

Meet the doughboys of Punk War IV. I am not referring to the band THE DOUGHBOYS but the actual fucking doughboys of WWII. God bless them they're got that fighting spirit inside them but they just haven't spent enough time in boot camp. They want to take Bunker Hill but they don't quite know how to work them rifles. Add another few metaphors about youth and inexperience, yadda yadda. What you're getting right now is a band with a whole lot of backing, rolling out with a very competent amalgamation of the styles that No Idea and Plan-it-X have worked very hard at supplying us over the years. It's a little folky, a little punk rock and roll, and on occasion there's a moment or two that reaches far beyond both. I won't say they aren't worth some of the praise they're currently getting but

when I hear the records, to me, they just haven't earned it yet, baby. There's hope here but there's also a lot of work to be done. (ST)
(Sabot, www.sabotproductions.net)

FED UP – "Lashing Out" EP

This is pretty tough, skinhead NYHC in the vein of old Blackout Records stuff. FED UP captures that late '80s element of double guitars playing crunchy power chords with lyrics about being pissed and beating up people deemed responsible for this anger. One of the songs is about beating someone down for wanting to beat someone down! Finally, there's animosity towards a Hamburger Deluxe due to a bad experience. Looks like someone else is going down! In all seriousness, I have a little weakness for some of the old school, thuggish hardcore, and I'm enjoying listening to this. You should check it out if you dig bands like IN YOUR FACE, KRAKDOWN, and PRESSURE RELEASE. (BG)
(United Riot, www.unitedriotrecords.com)

FIVE SECOND CUMMINGS – "Attack of the Middle Class Mutants" CD

Frantic, tight, poke in the eye political skatecore from five fresh-faced angry ol' school worshipping new school kids. The energy bouncing and the riffs shredding, hints of FLAG OF DEMOCRACY, some of the spazzed out early hardcore stylings of ADRENALINE OD, and some punk punch of the better Punkcore bands, all topped of with no bullshit leftist lyrics. I can tell already these cats are a chaotic blast of fun live. Thumbs up. (SD)
(Piradical, www.myspace.com/thefivesecondcummings)

FOREIGN LEGION / SUBURBAN LOCKDOWN – split EP

Two songs from each band, recorded live. This is my introduction to both bands and I wish I were hearing better recordings. Neither side sounds too great. FOREIGN LEGION plays what sounds to me like pretty average street punk, distinctive only in that the singer sounds Welsh. That said, the vocals are really high in the mix, and it could be that on a properly recorded and mixed record the music would grab me a lot more. On the flip, SUBURBAN LOCKDOWN is less affected by the lo-fi sound; in fact they might be improved by it. They play pretty energetic SoCal beach punk, with some good lead guitar work. I'd definitely check them out again. On the whole though, this record is probably for fans only—if you're hearing these bands for the first time, grab another release first. (AM)
(Durty Mick, 19106 S. Normandie Ave, Box 311, Torrance, CA 90502, www.durtymickrecords.com)

FOR SCIENCE – "Revenge for Hire" CD

Think Lookout Records circa 1990. The sound, the packaging, the success? Up tempo pop punk along the ways of the HI-FIVES, THE QUEERS, and toss in a little ERGS too. Raw snappy punk in short spurts, this is fun stuff. (RL)
(Don Giovanni, www.dongiovannirecords.com)

FOUR-STROKE – "I Was a Teenage Suicide Bomber" CD

Burly, sarcastic punk rock from Ottawa that sounds like a cross between FUCKED UP and the MEATMEN. With references like that and song titles like "So Fucking What," "Anti-You," and "Apathy," I think you know what you're getting into here. These guys have chops and attitude, and the recording sounds pretty fuckin' tough. (PC)
(Crusty, PO Box 59, 1895 Commercial Dr, Vancouver, BC V5N4A6, CANADA, www.four-stroke.ca)

LA FRACTION – "La Vie Revée" LP

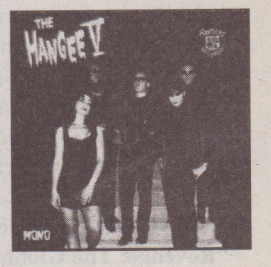
I can't tell you how excited I was when I heard that France's LA FRACTION was releasing a new LP (their third) and coming back to the United States for a second tour. Their last LP has been in constant rotation for me for the last few years, and since getting this record a week or so ago I have barely been able to listen to anything else. LA FRACTION is basically the perfect melodic hardcore band, playing passionate, well-written songs with boundless energy and a truly awesome sense of melody. And those vocals! While Magali doesn't sound anything like Mia Zapata to me (despite LA FRACTION getting lots of comparisons to the GITS), she similarly has the singular ability to take a very good song and make it totally jaw-droppingly amazing. This LP is easily as good as the first two, and while it doesn't really cover any new ground, it doesn't have to—who could get tired of songs this good? This is the perfect LP to kick start the summer, and another stone classic from my favorite ever French punk band. (GN)
(Feral Ward, www.feralward.com)

GENETIKS – "Bitte Zurücktreten" CD

This is as German as it gets. The sound definitely grabbed me right away—it's a far cry from most of the stuff that comes through here. Think NOMEANSNO (who are obviously Canadian, but might as well be honorary Germans for the way the Krauts have adopted them) mixed with KRAFTWERK. That seems like a cheap and easy comparison, but it definitely fits. Long, repetitive, space-y krautrock keyboard jams with heavy punk bass, post-punk guitar, and more driving rock rhythm than the pioneering techno KRAFTWERK are known for. Another hook to hang this on would be the first couple of GARY NUMAN/TUBEWAY ARMY albums, but less atmospheric and definitely less brutally amazing. Now they need to cover "We Are the Robots" but change it to "We Are Genetiks." (AM)
(Millipede, www.millipederecords.de)

GERMS – "Los Angeles is Burning" LP

Obviously the music is awesome—it's THE GERMS, sucker. If you want a bootleg of the GERMS LP and the *What We Do Is Secret* 12" together get this. I am not a sound quality nerd so I have no idea if the thing sounds good or bad, my copy of these records is a tape I have had since I was 13, so… Anyway, bootlegs are only rad if you can't get the music easily and this is so easily available that I don't see the point of a bootleg



really. (LG)
(bootleg)

GHOSTLIMB – CD

GHOSTLIMB is a hardcore band from Southern California that features the guitar player of GRAF ORLOCK. This attempt at dark heavy melody infused hardcore comes off sounding more like KID DYNAMITE than HIS HERO IS GONE to these ears. Despite the frantic drumming and intense vocals this record just is not exciting. This CD has a Da Vinci Code medieval parchment thing going on with the layout which involves font that's hard to read, so who knows what these songs are about or where you can buy this CD. (BN)

GLOBAL HOLOCAUST / MASS GRAVE – "Revenge: The Global Grave" EP

Quebec's GLOBAL HOLOCAUST's two tracks are thundering, raw, and scathing hardcore with barking vocals. A drawn out attack of longer songs, but maintaining a brisk momentum and charge. British Columbia's MASSGRAVE, quick on their way to becoming a "split band," delivers four high-energy tracks of EXTREME NOISE TERROR/DISRUPT styled charging hardcore with gruff vocal trade-offs and searing metallic riffs that surface out of the thrashing chaos. Q: And blast beats? A: And blast beats. Both bands have doom-y socio-political lyrics. A solid EP on red vinyl with a deluxe printed inner sleeve and pixilated hardstock cover. (KS)
(Unrest, Suite 239 10654 82 Ave, Edmonton, AB T6E 2A7 CANADA, www.unrestrecords.com)

GROVER KENT – "Running Out of Ramones" CD

I don't know why one form of RAMONES worship like you'd hear from THE QUEERS is OK and another from bands like GROVER KENT just isn't. Same with the juvenile lyrics. Some people pull it off and some people just make me recall being irritated at a bar while a band like this is playing and screaming at everyone about how they've probably never heard of THE RAMONES and that's why they don't like them. (ST)
(www.myspace.com/groverkent)

HAMMER / SEEIN RED – split EP

First the almighty SEEIN RED…it's been quite a while since I've heard them, I think since the split 7" with OPSTAND. I forgot how truly raging they are! Their songs on this record just straight up rip. Fast as fuck but not too fast. At this point every suburban punk kid in America is strutting around wearing a LÄRM shirt with probably no idea that this is where those dudes ended up. Stop living in the past people. This is just as good as they were. Raging political hardcore played by dudes my parents' age that will probably be playing this type of thrash with more sincerity than anyone from the fucking nursing home. Take notice kids, this is what hardcore and punk is supposed to be about. On the flip, Japan's HAMMER fairs just as well. Hyper fast GAUZE style Japanese thrashing, and their fucking drummer is a maniac! A rare split where both bands hold it dizzown in the '07. (JU)
(Armageddon, PO Box 56, Providence, RI 02901)

THE HANGEE IV – "The Hangee IV" CD

Even if you're a fan of some neo-whatever bands, you have to admit that some manage to pull it off and some don't. Sometimes the reasons for success or the lack thereof are clear, sometimes you just have to chalk it up to Ingredient X or the lack thereof. In the case of THE HANGEE IV we're talking garage (the photos of four guys with wrap around shades and by a groovy gal tub-thumper kind of give that away) and they've definitely got Ingredient X. Plenty of spooky Fender reverb (and a couple of instros) makes for a nice change from the fuzz overkill that some bands think is the only thing to do while you're in the garage, though there's plenty of fuzz and snarl. Also on LP, as it should be. (DD)
(, PO Box 201, 09100 Cagliari, ITALY)

HARD SKIN – Make My Tea EP

From the beautifully rendered cover—apparently an artiste's appreciation of Fat Bob's man-boobs—to the subtle pink color of the vinyl, and of course the dulcet tones of the HARD SKIN lads, it's clear this record is too good for the likes of you. If you like good music made by musicians that understand the value of two chords, two fingers, and rhyming couplets about food and Romford, then write to the crusties at Feral Ward and get this 7". I am not sure what HARD SKIN is doing releasing a record on a dude from TRAGEDY's label. Obviously they are just about moving units and have allowed the dollar signs in their eyes cover up the fact that next time they play America they will probably be playing to rooms full of drunk crusties in Minneapolis squats. Except obviously they are going to have to embrace a vegan diet because I don't think crusties eat "lamb chops and mint sauce" or "bacon and brown sauce," which has to be the greatest and catchiest rhyming couplet about British food in the history of music. (LG)
(Feral Ward, www.feralward.com)

HEY LOVER – CD

If Lone Gone John hadn't stopped his label, HEY LOVER would have been perfectly suited for Sympathy for the Record Industry. You know the sound—poppy, slightly garage-y stuff with female vocals. Now I am not thinking the BILLY CHILDISH influenced stuff but more in the way of the stuff that a Lisa Marr from BUCK and CUB might do or maybe even a more indie rock MUFFS. Unfortunately for HEY LOVER, Sympathy doesn't exist anymore so instead this CD is out on… (JF)
(Hovercraft and Breakfast Macot, www.heylovermusic.com)

HIGH TREASON – "How We Laughed" EP

Yeah, I remember the days. I get it. Woah, hold on…"Remember when we went down to the same bar…" Nice! Not edge! (Unless I'm missing something between the lines.) Crucial mid-paced HC with breakdown after breakdown with the occasional fast part thrown in for good measure. This record makes me want to—as I said in another review fairly recently—mosh the wussie-ass review room to smithereens. Good one. (JU)
(Shield, Daendelsstraat 67C, ER Tilburg, NETHERLANDS, www.theshieldhardcore.com)

HOT NEW MEXICANS – "Wah…" EP

Would it be insulting to say this reminds me of early SUPERGRASS a little slowed down but with the punk bracket upped a little? I like SUPERGRASS a lot so I don't think it would be. Who knows how someone else would take it. Pansies. Anyway, HOT NEW MEXICANS is from Athens, GA and fucking kills it with this four-song 7". Fast Crowd nails it with a smooth looking cover. You're neither killing or nailing anything wasting your time reading this and not listening to this record or going to see this band if they're in town. (P.S. Fast Crowd, send in two copies of shit. I want to take this fucker home and I can't because you only sent one in.) (ST)
(Fast Crowd, www.myspace.com/fcrecs)

HOUR OF THE WOLF – "Waste Makes Waste" CD

I wanna call this CD hipster shit like the BRONX, but I can't. Sure it has some of the same vocal and arrangement styles that the BRONX incorporates, but it also has a really good John Reis, HOT SNAKES/ROCKET FROM THE CRYPT guitar sound to it. While the sound works, I wish the songwriting was a little bit better and more frantic because at times it just doesn't seem to go anywhere. Overall though, HOUR OF THE WOLF has

released a solid if not necessarily essential CD. (JF)
(Think Fast, www.thinkfastrecords.com)

HUMAN EYE – "Spiders and Their Kin/Desperate Hands"

So the band has lost its goddamn mind. Imagine how a song called "Spiders and Their Kin" would sound—you're right! While you're at it, picture being at your well-read, drywaller cousin's pad, watching "Wizards" while he closes the big brown weed deal on his land line. Guess what's playing in the background? "Desperate Hands." Don't get me wrong—these guys hit it: "Foaming at the mouth to pass the time" what a line! It's not really stoner rock because it has amazing lyrics and is tasteful in how it doesn't meander and doesn't "just jam, man..." Uptight as fuck. (JP)
(Cass, 3424 Bishop, Detroit, MI 48224)

THE HUMONOIDS – "Are Born" CD

We've had just long enough a break for real ballsy '80s/'90s pop punk to be able to come back and just punch us in the fucking face like it used to. The HUMANOIDS are the pinky ring on that fist and they just fucking cut open my eyebrow. I am ever so thankful for bands out there that aren't playing metal or some faux goth punk, faux concept album writing bullshit. This is a self-released EP and if they don't implode like 90% of good bands do, I hope there's more. (ST)
(www.myspace.com/thehumanoidsruletheearth)

THE HUNT – "One Thousand Nights/Black and White"

Debut single from an NYC band clearly made up of fervent fans of the early-'80s proto-goth/deathrock scene. The layout is artfully sparse (unfortunately, however, this means no lyrics), which creates a cool mystique about the band—quickly and sadly dispelled minutes later when I found that, yes, they had a MySpace page and videos on YouTube. Everything about THE HUNT—their name, their look, and their music—faithfully recalls bands like NEW MODEL ARMY and SOUTHERN DEATH CULT. It's quite well executed and fans of the aforementioned will surely not be disappointed. I like it, especially the B-side. (CS)
(Monster Squad, www.monstersquadnyc.com)

ICE COLD – "Rise of the Storm Thrashers" EP

Listening to this makes me wanna get out of my seat and fucking tear shit down and destroy! This is fucking first-rate hardcore thrash, full of breakdowns and screaming vocals that will bring out the desire to mosh in even the most sedentary and jaded of folks. Every song on this EP blazes with relentless intensity, and the lyrics are cool as well and range from topics about the hypocrisy of pro life zealots to keeping hardcore real. I hear a big OUTBURST influence here, with a hint of NO WARNING, and a slight dose of youth crew. The band has a fun side to them as well, and they don't take things too seriously all the time. Being from arctic Vancouver—hence their name—these guys have hilarious artwork like a moshing abominable snowman, and penguins and beavers wearing helmets and sporting X'd hands. Eight tracks here on blue vinyl and you also get a free CD discography thrown in! Check it out. (BG)
(Eel Attitude, www.myspace.com/eelattituderecords)

LOS IMMEDIATOS – CD

Spanish garage Mods, peddling some fine pop influenced '60s beat. Hints of early Liverpool with a sprinkling of '67-psyche groove not unlike Japan's THE SPIDERS. Sounding best when these hipsters stick to their native tongue. Not afraid to throw in the odd brass, turn up the fuzz, and hit the harmonizing to full effect. A great retro feel production wise, giving this a great authentic feel. (SD)
(For Monsters, formonstersrecords@yahoo.com)

INHASTE – "The Wreckage" LP

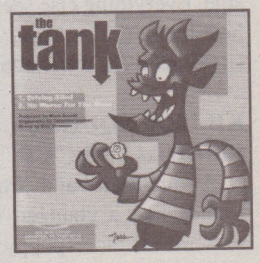
First glance over I figured this to be some kind of Bridge 9 clone band and thank mighty Oden its not. Expecting to hear crap and getting a crushing slap in the face is a nice change as long as it's in the tune of powerful driving crust! And you can bet that's what INHASTE is ready to throw up in yer grill, that along with belly up brutal yells and on point drumming make this one killer LP and something worth checking out. (NE)
(Unrest, Suite 239, 10654 82 Ave, Edmonton, AB T6E2A7, CANADA, www.unrestrecords.com)

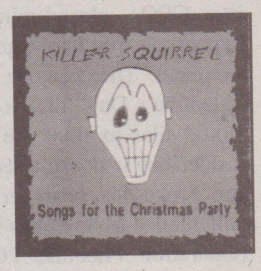
IRON AGE – "Next Level" EP

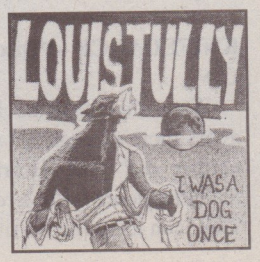
Intro, is heavy and slow, I feel like something big is about to happen. I get lost in thought, I find myself on a sling in a leather dungeon with my ass totally lubed up and I am loose. A total top daddy with a thick uncut piece of meat is lubing up and about to pound my ass. As he gets started music accelerates and he follows the rhythm I feel a sting by my prostate loves it. The music slows down again to a mosh-y part, I visualize a pit of dudes standing around me and my dungeon daddy stroking themselves and all of them salivating waiting to get a piece. Sadly there is only one daddy in this story and sadly only one song on this one-sided 7". IRON AGE plays total lo-fi CRO-MAGS worship, which totally bores me though I know there are major fans of this stuff, so if that's you search it out. (MS)
(no address)

J CHURCH – "The Horror of Life" CD

I ought not to have to give the ol' potted history. But what the hell. They more than deserve it. J CHURCH formed out of the ashes of the punk band CRINGER, back in 1991. Along with their buds JAWBREAKER, they pretty much invented pop-punk. Not the RAMONES-esque pop of SCREECHING WEASEL et al, but more the (what would be later called emo) heart on sleeve songs about love, life, and situations. Plus, J CHURCH had sophisticated anarchist politics that they weren't afraid to inject into the smart, weary, bright, and bleary observations on it all...So, now its more than 15 years later. Main-man Lance is still at the helm, despite battling (genuinely, like heart attacks and kidney failure) life threatening stuff, and has produced in this, their sev-







enth full-length, a return to form. Actually, that makes it sound like the last couple of LPs were a bit short on class, which is absolutely not the case. Rather, this long player returns to the elements that made them (rightfully) famous back in the day. 16 two-minute songs and love, life, and revolution. Sharp, and smart, and tight and classy, melodic and everything you could want in a pop song. Including a bit of melodic hardcore from time to time. If (for some horrible reason) J CHURCH has slipped from your radar a bit in the last decade, this should bring them back to you. And if you have no idea what I'm talking about, this is a great place to start. Top notch. (RK)
(No Idea, www.noidearecords.com)

J CHURCH / TANK – split 7"

These have to be the "hottest lixxx" I've ever heard on a J CHURCH record haha. Seriously bitchin' solo on "The King." I'll admit that I haven't heard every J Church record—I don't think that anyone but Lance can actually claim that honor—but these two songs are fucking tough as shit. God damn Hahn, don't hurt 'em. On the other side, TANK is alright. They bust out a BIG DRILL CAR cover so you've got to give them a little credit for something there. It's just not fair to put a pop punk band on one side of a record when J CHURCH just destroyed the other side. Everything else seems pointless after you hear them. (ST)
(Itchy Korean, www.itchykorean.com)

KILLER SQUIRREL – "Songs for the Christmas Party" CD

A one-man-band from Washington that sounds like a younger, more optimistic, less sex-crazed, more poppy MR. CALIFORNIA AND THE STATE POLICE. Mostly naïve political songs about the evils of rock journalists, CEOs, closed-minded folks, religious hypocrites. You know, general teenage disillusionment. There is one song called "Happy Valentine's Day" that is about an ugly girl. I would like to think he means ugly on the inside, but it doesn't seem that way. Maybe she broke his heart or maybe he isn't as enlightened as he thinks he is. (CK)
(Operation Phoenix, PO Box 13380, Mill Creek, WA 98082, www.operationphoenixrecords.com)

KNIFEDANCE – "Discography 1985-1990" CD

Wow, this band sucked for five years! I guess there's a reason I never heard them and neither did you. Horrible cross-over type metal/hardcore with zero redeeming qualities. They can keep the horrible name too. Is there really a demand for this? (JU)
(Red Hour, 245 E. 235th St, Euclid, OH 44123)

KTP – CD

For all the punks that ride bikes, it's good to see the whole band on their beloved bikes in their album photo. A punk trio from Kansas, these guys sound like first LP RANCID with their gruffy vocal stylings and their basic to the point stripped down music. This is pretty good stuff in a local scene way. Good band, good songs, and raw production. (RL)
(Zero Youth, www.ktppunk.com)

KVOTERINGEN – "Bister Prognos" LP

Sweden's lo-fi D-beat explorers KVOTERINGEN delivers nine new tracks with a new vocalist on the A-side and then their previous two EP and their side of the split with PISSCHRIST on the flip. While the original material has a boisterous, traditional Swedish feel (and particularly the *Vidrig Maskinell Framfart* EP, which is probably still too new to call "classic" but I will anyway), the new material's raw pummeling edges into an modern extreme of intentional blown out noise with thinner, scratchier vocals and guitar solos. Overall, this stuff is similar to '90s Japanese reinterpretation of DISCHARGE/DISORDER/ANTI-CIMEX a la the best moments of BATTLE OF DISARM or DISCLOSE, though this has a steadier TOTALITÄR-style rock back bone and the same kind of drum pounded overdrive. 23 tracks all in Swedish with sparse but poignant lyric explanations about environmental destruction and abusive corporate power. Killer! (KS)
(Terrotten, www.terrotten.com)

LOUIS LINGG AND THE BOMBS – "Conspiracy" CD

LOUIS LINGG AND THE BOMBS plays some awesome political punk rock reminiscent of a crazy cross between BIKINI KILL and the CAUSEY WAY. Since there isn't a lyric sheet included and the lyrics bounce back and forth between French and English, I must say I am not 100% certain of their content. But the band is named after the famed Chicago anarchist and includes such song titles as "Zapatista" and "Death in the Hay Market," so I think you get the drift. Great stuff from these Parisians. (JF)
(Ultrasinor, no address)

LORDS OF LIGHT – "Energy" LP

LORDS OF LIGHT brings in another hornet's nest of hodge-podged and bass propelled atomic riffage that seems happiest when it's stamping out its own unique steps on the paths paved by NOMEANSNO, MULE (P.W. Long), and MINUTEMEN. *Energy* has some of the more cohesive sounding and better developed songs of that feel that I've heard from the LORDS OF LIGHT camp. There are also some more PV influenced "brutal" parts on *Energy* that sound a bit out of place, and also a bit formulaic and rushed. Vocals seem to have an easier time fitting in, structurally, on this record than with the ELECTRIC EYE split. I kept thinking of bands like OXBOW, ZENI GEVA, and P.W. LONG, who also have really strong music that doesn't leave a lot of room for the vocals, or conversely leaves room for real silly vocals, but when they do lock in, which they do here, they fucking smoke. My favorite tracks on *Energy* are "Motormag II," "Return of the Lords of Light," and "Jethro Zeppelin," but overall the genre blending still seems unnatural (at least to these ears), and it makes for a strained listen. (BS)
(Life Is Abuse, www.lifeisabuse.com)

LOSER LIFE – "I Have Ghost and I Have Ghosts" CD

I love this but the ARTICLES OF FAITH and HÜSKER DÜ references I've read in reviews of their 7"s I find quite a bit off. This reminds me more of the *good*(!) "emo" bands of the '90s like CHINO HORDE and the first FIVE-O 7" if played by a hardcore band with cool, discordant guitar parts and slightly yelled but discernible vocals that really work with the music. By the time this hits the stands they will probably have already rolled through your town but if not, go see 'em and support this lot. Bakersfield *über alles*? (JU)
(Magic Bullet, 17 Argyle Hills Dr, Fredricksburg, VA 22405)

LOUIS TULLY – "I Was a Dog Once" EP

Is this Milwaukee band really based entirely on *Ghostbusters* references? Despite this seeming like an in-joke gone too far, it's hella good. This is keyboard-y punk rock that I might put in the same camp as THOMAS FUNCTION or the LOW BUDGETS, but these guys are tougher sounding. "Mass Hysteria," with its refrain, "Dogs and Cats living together! Mass hysteria!" is simultaneously a mosh anthem and a dance party hit. How do they do it? These guys are the fuckin' Key Master. (PC)
(Repulsion, 2552 N. Booth, Milwaukee, WI 53212, www.myspace.com/repulsionrecs)

LYIN' BITCH AND THE RESTRAINING ORDERS – "Can't Cum Within a Hundred Feet of Your Love" CD

I am just going to review this based on the

cover art, because I obviously was just given it to mock mercilessly, and really, with a band name like that, and an album title like that I think the music is probably unnecessary. Judging by the sports bar/frat bear look of the dudes on the back, i.e. "the band" I am going to guess that they are like a cross between THE DWARVES with none of the subtlety (is that a joke? maybe!) and maybe Gallagher the watermelon comedian dude; a mom's basement dwelling misogynist who can't look girls in the eye and thinks if one should happen to smile in his direction that she "wants it." The cover art was drawn by a 15-year old boy in detention, or a man in his late 30s with an alcohol problem who hasn't read a book or talked to a woman in at least ten years. (LG)
(Fivecore)

MAASTER GAIDEN – "Like It Never Happened" CD

Ripping from start to finish leaving me breathless and screaming for more. The way I want all my punk rock to make me feel. THE REDS come straight to mind along with some of the catchiness of THE KIDNAPPERS, there's a MARKED MEN connection but I'll let you figure that one out. If you're like me and you worship everything that is currently coming out of Denton, Texas, then you like me will be parading this gem of a record around like this year's prize rooster. This month's best dressed chicken in town. (SD)
(Big Action, www.bigactionrecords.com)

MAGRUDERGRIND – "Rehashed" LP

I've been listening to this band's split with SHITSTORM a lot recently, I think in anticipation of this release. And I'm not disappointed; this is fast and good, and one of the better records I've heard this year. After only five tracks I've heard some fastcore, some grindcore, some powerviolence, and some more grindcore. On some of these tracks MAGRUDERGRIND reaches the point that I love most in fast, heavy music: they will be blazing along so fast, sounding like they are just barely holding on and that at any moment they could totally fall apart. A sort of controlled chaos. Hey, they will have started a big world tour by the time you read this, so get out and see this band. Multiple vocalists, lots of speed changes, and eighteen tracks in twenty-one minutes. Ha, and on "JC and AA" I swear the vocalists are trying to sound like SPAZZ. (MH)
(Six Weeks, www.sixweeksrecords.com)

MASSGRAVE / POSER DISPOSER – "Victims of a Bong Raid" split EP

MASSGRAVE plays heavy, thrashy crust that I've never gotten into until hearing this 7". This is faster and has a bigger-sounding production than other stuff of theirs I've heard. When they speed up on a couple of these tracks I love it, and the last track is a brutal mid-paced anti-war track. POSER DISPOSER is one of those bands that a friend has been telling me I need to hear for two years. Here is my chance. The first riff won me over fairly quickly, and not too much later on "Clear Your Mind" the line, "I hate this fucking music where you sing and then you scream," was fucking great. They have a number of different sounds and I kept thinking, what if you took á crusty thrash band, like SKITSYSTEM, but had them speed up and play grindcore? I'll listen to this 7" over and over. (MH)
(Unrest, Suite 239, 10654 82 Ave, Edmonton, AB T6E2A7, CANADA, www.unrestrecords.com)

MERCILESS GAME / ROTAZAZA – split EP

There is no reason for this to be on vinyl—it is pure fuzzed out noise and I see no point in wasting money pressing it when it would reach the same amount of people as a demo tape. Both bands sound terrible and I am positive no one would be able to tell them apart if the initials weren't tagged on each side of the record. I like bands like CONFUSE and ATROCIOUS MADNESS but this falls way short of those bands. Noise not music is a phrase that can be taken too literally, apparently. This is poorly packaged as well. (WK)
(doug528i@aol.com)

MESSYHAIRS – "Dead Scene" CD

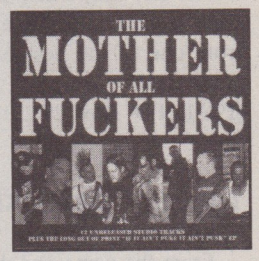
I was living in Colorado back in the late '90s when this originally came out and I remember being excited to see an old school-style hardcore band emerge in the Denver scene. Their flyers had a cool DIY feel to them before the USHC revival made it common a few years later. In a scene dominated by pop punk (not necessarily the good kind), it was a relief to hear this downright skulls-n-skateboards thrash. What distinguishes this from the mass of other skatecore bands is the hefty dose of melody behind a lot of the songs. There's an overall '80s influence here, but it comes as a mixture of mid-decade sounds such as the better Mystic Records bands and perhaps the FREEZE, and they have some pretty cool lyrics to boot. Check out this reissue if you missed it first time around. (BG)
(Seven Lucky, PO Box 9546, Denver, CO 80209)

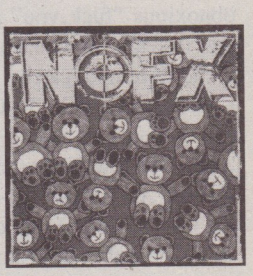
MICHAELANE – "Straight From the Ghetto" CD

I've got to hand it to these guys. Releasing a disc on Fuckhouse Records is certainly not guaranteed commercial entre. And their music is commercial enough. Melodic hardcore in the RISE AGAINST/FACE TO FACE/LAGWAGON vein. Lyrically, they're obscure/emo—vague yet serious sounding enough to mean much to too many people. So, good for them. And pretty good they are indeed, given the genre. With just the right amount of rockage to give it a boost, this is well worth checking out. (RK)
(Fuckhouse, no address listed, but with such a moniker, they can't be that hard to track down)

MIKA MIKO – "666" LP

I am not sure if I can add anything new to the gushing accolades that have been heaped onto this band in the last year or two, but I will say that this new one-sided LP might be *even better* than MIKA MIKO's near-perfect debut LP from last year. The recording is a bit fuller sounding and the energy level is through the roof, justifying all of the comparisons to trashy early LA punk this





band gets. Both of the vocalists in this band are super unique (though I think their singing styles are the main reason for all of those comparisons to KLEENEX), and their exuberant vocal interplay adds both character and vigor to their already stellar songs. I am not sure if this is true, but listening to MIKA MIKO it sounds to me like they learned how to play their instruments together while in this band—their sound has it's obvious influences, but the way the vocals and instruments work together sounds organic, spontaneous, and distinctive, and not at all like they're aping any one band or scene. Live they have this same more-than-the-sum-of-their parts feel; they just plug in and detonate. My only complaint with this record is that while I enjoy their MISFITS cover ("Attitude") live, I am not sure it had to be pressed onto vinyl. It's a fine rendition, but not as explosive as their own songs. Otherwise, *666* (which includes a re-recorded version of "End of Time") is all fucking killer from one of the best bands currently going. Aces. (GN)
(PPM, PO Box 291301, Los Angeles, CA 90029)

THE MOTHERFUCKERS – "The Mother of All Fuckers" CD

From the name and the general impression from the cover I was expected terribly generic, obnoxious "fuck you" punk from these guys but instead was treated to some very good hard, up-tempo, catchy punk rock, albeit with a fuck you attitude. Just goes to show—books and their covers and all that... This is a compilation of a few demos and an EP (the *If It Ain't Puke It Ain't Punk* EP—yes, remember what we just learned...) that came out in 2001. Not sure where they're from but they have a song called "Bomb the Stampede" so I'm guessing Calgary. Maybe that's why I like them, Canadians are just better... who else could get away with having a picture of themselves on the record cover with a mohawk *and* a moustache *and* suspenders? (AD)
(Handsome Dan, www.handsomedanrecords.com)

NEW TOMORROW – "It's All Over But The Shouting" CD

Good melodic hardcore along the ways of SINKING SHIPS and STRIKE ANYWHERE. Ten songs from this SoCal band on their second full-length. They're not terribly original but are relatively well done for the hoodie and the shout-along crowd. (RL)
(Oh No Not, www.newtomorrowrock.com)

NOFX – "Golden Boys/The Man I Killed"

If you're a fan of the NOFX brand of pop punk, you should enjoy this. If you're not, I don't think these are the tracks that will convert you. I personally like enough that I can listen to it, but have a hard time getting really enthusiastic about it. Having said that, the B-side is an acoustic number that is really quite nice. (KK)
(Fat Wreck, www.fatwreck.com)

NOFX – "You Will Lose Faith/Last Night Was Really Fun"

I don't know what it is with me and NOFX. I hear their records, I like them, I appreciate what they're doing but I don't own a single one. My interest dies almost immediately after they stop playing. It's weird and probably why I can't remember if the song "You Will Lose Faith" was acoustic on the *Wolves in Wolves Clothing* album like it is here. Anyway, this is the 10th single in the series NOFX is doing. I was under the impression these were supposed to be mailorder only but I see these things everywhere. But I digress..."You Will Lose Faith" is a cheery acoustic song that seeks to fill your heart with the joy of life by pointing out that doing the "Christian" thing gets you shot in the back and turns your teenager daughter in to a mechanic blowing junkie whore from time to time. You could consider it a reprise of "You're Wrong." You almost want to say "Jesus Christ another song about Jesus Christ" and then you realize that it really has been a long time since a lot of veterans in the punk scene actively gave Christians the old what for. The goddamn UNDEROATH fans certainly aren't doing it. Anyway "Last Night Was Really Fun" is on the B-side and it's a fairly funny song about getting wasted and doing awful shit with a fairly poignant message of "why the fuck are you doing this, grow up." As is my interpretation anyway. (ST)
(Fat Wreck, www.fatwreck.com)

ODD ZERO – CD

Karma fucking boomerang!!! Thanks, Maximum! Now I'm gonna get my ass kicked by a bunch of shirtless dudes because I trashed their horrible, horrible band. Oh wait, the shotgun blast to my own ears will probably off me before they get a chance. "I am passion in bed" or "Can the pain be real if it's out of sight"—can't decide which lyric for my epitaph. Thankfully, there are plenty of double entendres on the word "come"—a convention that hasn't really been touched in the Party-Bro/Bar & Grill Rock sub-genre. Oddly enough, this is still better than the NICE BOYS LP. (JP)
(Odd Zero, www.oddzero.net)

OFF WITH THEIR HEADS / TILTWHEEL – split EP

It's San Diego vs. Minnesota on this 7" bout of veterans against relative newcomers. TILTWHEEL is one of those bands that gets respect just for sticking around so long. I'm afraid I've never been that into them but I must say that this sounds great—wait a minute, is this the OFF WITH THEIR HEADS side? No, TILTWHEEL, wow—I can't remember them sounding like this, they sound just like OWTH, CLEVELAND BOUND DEATH SENTENCE, RIVETHEAD, or DILLINGER 4, and I must say I'm impressed. The OFF WITH THEIR BEARDS sorry, HEADS, side is more of the same great mid-to-up-tempo, super-catchy, gruff DILLINGER 4-without-the-lisp northern Midwest (with a hint of Gainesville) swamp punk that we've come to love. Not only was their *Hospitals* 12" the best record of last year—they've now joined forces with "the guy" from the mighty, mighty PANTHRO UK UNITED 13/BLACK COUGAR SHOCK UNIT, etc., and boy can you hear it on their second track here—goose-pimple city, their next record should be called *Is There A Fuckin' Draft in Here?*—making them without a doubt the cutest puppy at the pound. Here though I think they might have been just pipped at the post in a photo-finish by the surprising old underdogs from Southern California. Great stuff. (AD)
(Fast Crowd, 2721 Wightman St, San Diego, CA 92104)

OHL – "Jenseits Von Gut und Böse" LP

It was 1986 and most of the early '80s hardcore bands had decided to on to something crappy—rock, country, metal. Not wanting to be left behind, OHL decided to go the synthy/goth route. But something went wrong and they somehow ended up *not sucking*. This album opens with a track that sound like the WIPERS with some dorky '80s keyboards added in, but it rocks. Many tracks seem to be left over from their hardcore days and they tried to put some crazy reverb effects on them and add some solos, but even that didn't manage to fuck them up. It only gives their songs a weird, dark, uniquely enjoyable quality. This album was not "punk enough" for Tim Yo to hang on to the first time around, but we'll be keeping this re-issue. (PC)
(no address)

OHL – "Verbrannte Erade" LP

This record was originally released on the infamous Rock-O-Rama records label that put out some of Germany and Scandinavia's best punk records before turning into a full blown neo-Nazi label. I need to research the history of this switch more because there is some

sketchy dealing going on surrounding some bands, which I am sure has been chronicled in *MRR* before. OHL seems to have been an anti-fascist band though, judging from a poorly translated text from the *Oktoberrevolution* original. Anyway this record fucking kills it! Perfect Deutschpunk done in the style of bands like early CHAOS Z and MALINHEADS but with a style all of their own. Anyone with an affinity for early German punk should track this down. This album includes the aforementioned *Oktoberrevolution* 12" and is quite possibly their best material. (WK)
(no address)

O INIMIGO – "Todos Contra Um" EP

This Brazilian band features members POINT OF NO RETURN, RATOS DE PORAO, DISCARGA, and I SHOT CYRUS. Their style is very emo, but with a more hardcore foundation, and some random guitar solo wankery. The result is a sound that will either please fans of many genres, or alienate everyone. The cover of BLACK FLAG's "Jealous Again" is gratuitous but enjoyable. (PC)
(Waking the Dead, www.wakingthedead.com.ar)

OPERATION S – "Is It Good (Or Is It Bad)?" EP

This was actually the first band I saw play when I first I moved to San Francisco; I was randomly walking past a bar in the Mission and heard new wave and went in to observe the spectacle and it was free too! As for this record, it's not exactly must own material but if you are a super fan of EDITH NYLON or other French new wave perhaps it would be for you? I mean I *love* old French new wave *especially* EDITH NYLON, but this isn't gonna make my top ten this month. That sounds dismissive. I mean I like it, but… (LG)
(Shit Sandwich, www.shitsandwichrecords.com)

OUT WITH A BANG – "Few Beers Left But Out of Drugs" EP

OK, ya might already know we here at the punk bible dig OUT WITH A BANG. It gets pretty damn boring to repeatedly heap praise on a band, and if there's anything that OWAB is not, it's boring. This four-song EP's delivery is simple and blunt, and I'll try to be the same: Do you like hardcore punk? Then *shut up and learn*… (CS)
(Criminal IQ, 3501 N. Southport, Chicago, IL 60657, www.criminaliq.com)

PAX AMERICANA – "For Your Own Good" CD

A collection of releases from this Finnish punk band with a few bonus tracks. From year 2000 to present this band plays melodic punk with sax in the mix. Not unlike Brit punk circa 1984 in sound. (RL)
(Musta Lokki, www.diypunk.net/pax/)

PEOPLEAGAIN – "Neverending Task" EP

Hailing from Kenosha and Milwaukee, Wisconsin, PEOPLEAGAIN plays crust punk with '80s metal tendencies (including JUDAS PRIEST) with socially conscious, well-written lyrics (nearly lost to over photocopied, high-contrast lyric sheets written in cursive handwriting; just about impossible to read, but worth the struggle...). PEOPLEAGAIN's sound sways stylistically song to song, and you begin to feel as though you could be listening to different bands, with side-one being the more cohesive listen. "Excessive Force" and "Neverending Task" stand out the most on this four-song EP; the vocals are throaty and raw and the riffage reminds me of ARTIMUS PYLE and BUMBKLAAT. (BS)
(Mutant Soldier, www.mutantsoldier.com)

PISS SHIT FUCK – "Use Your Delusion" CD

Nine tracks that work off a really rudimentary quick hardcore chassis, then throw the odd prog intro or breakdown before zinging back into real standard issue, simplistic hardcore. It's ambitious, and it's only as the CD progresses that it begins to meld a bit more seamlessly. Caustic vocals spew angry lyrics mired in conspiracy theory but boiling with straight forward punk anger. The complexity of this North Carolina band's music often works against the raw impact of the tracks and gets muddled in the lo-fi recording. (KS)
(Tent City, 101 W. 23rd St, Box 234, New York, NY 10011)

POLICE & THIEVES – "Harbors" EP

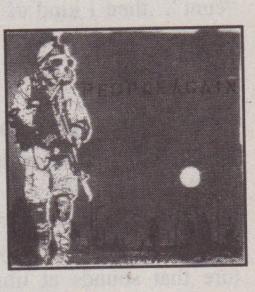
Melodic hardcore from Washington, DC, this band is completely shameless in its homage to hometown heroes SWIZ and DAG NASTY. The thing about those bands is that although they have gone out of fashion stylistically, in their time (and they had their time) they wrote some amazing songs. Some clunkers too, especially on that third DAG NASTY album. POLICE & THIEVES definitely has the sound and the riffing down, but I don't know if the songwriting is there. That said, I'd listen to this before I'd listen to anything DAG NASTY might put out in the 21st Century. (AM)
(Higher Conscience, www.higherconsciencerecords.com)

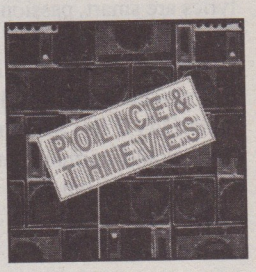
POSITIVE REINFORCEMENT – "One-Sided" 12"

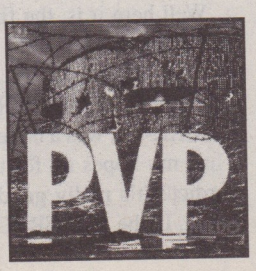
Yes! This fucking rules! Eleven tracks of furious straight edge hardcore without the preaching or the crew. This is pure driving energy and distortion, with raging vocal delivery, all done with infuriated conviction. Every song on this rips and I'm glad it's only a one-sided album because it cuts off while the energy is high and it leaves you wanting more. Cool lyrics ranging from the cycle of revenge that guarantees endless war to assholes that drive drunk. I'm really impressed with the bands coming out on this label, and this fits perfectly into the roster alongside NO GOAL and BLANK STARE. On clear vinyl and apparently limited to only 300, so go find this! (BG)
(Third Party, www.thirdxparty.com)

PVP – "Miedo" EP

Often called Spain's answer to the CLASH, Madrid's PVP originally released this (their first) EP in 1982, and







like they have done with so many Spanish punk classics, Munster Records has rescued this from collector obscurity for a new generation of punks. The "hit" is the A-side title track (comped on *Bloodstains Across Spain)*, which is indeed like the punkest of the Clash songs tempered with a distinctly Spanish punk sound not unlike LA UVI. The B-side features a poppier, dub-tinged song that won't make nearly as many mixtapes or generate nearly as many spins from this reviewer, but that is fine in its own right. Admittedly, this record isn't as crucial as a number of other recent Spanish punk reissues (if you only want one Spanish punk reissue in your life, track down TDK, VULPESS, the aforementioned LA UVI, or wait for the ESKORBUTO/RIP split that's right around the corner), but I for one am already scouring the internet in an attempt to secure my own copy. Oh, and I should mention that this EP comes housed in a handsome cardstock sleeve that is an exact repro of the original art. Thanks again, Munster! (GN)
(Munster, www.munster-records.com)

THE RATFINKS – "Detroit Fuckers" CD

If you like working class street punk that sounds kinda like THE BUSINESS with a later era GG ALLIN (with a sore throat) style vocalist with songs about how much 'hipster faggots" suck and how his ex-girl was a "cunt"…then I kind of want to punch you in the face. Just sayin'. (AA)
(no address)

RED CITY RADIO / STREETS OF THEIVES – "Midwestern Hymnals" CD

This short little six-song split CD represents both these Oklahoma bands well. RED CITY RADIO is a poppy yet melancholic mixture that sounds at times like AMERICAN STEEL or OFF WITH THEIR HEADS. The lyrics are smart, passionate, and political without the expected heavy-handedness. STREETS OF THEIVES manages a sound that straddles metal-influenced hardcore (a la early CAVE IN) and anthemic/melodic punk. That would normally make for an unfocused kind of mess, but here they pull it off. Nice. (AA)
(no address)

RED DONS – "Escaping Amman" EP

Well here it is, the first post-OBSERVERS outing from their lead man Doug, who put together this new outfit, which features Justin from the CLOROX GIRLS on guitar. I, like a lot MRR-ers, was a huge OBSERVERS fan, so I had my hopes up for this new project…The verdict? It's really good, but not totally awesome. If the OBSERVERS were this generation's YOUTH BRIGADE, then this record is their *What Price Happiness*. It's got the same great vocals and songwriting style as the OSBERVERS, only Doug's vocals have gotten more sing-y (losing the charming talk-y thing he did a lot before) and the production added too many layers and too much reverb. You can't deny that the songs are good, but I get the sinking feeling the next album will be like THE BRIGADE. Please, noooooo!!!!!!! (PC)
(Deranged, 2700 Lower Rd, Roberts Creek, BC V0N2W4, CANADA, www.deranged records.com)

RINGERS – "Detention Halls" CD

It used to be if you just sounded like you were from Gainesville I would be the first to give you a good review, that was back when the before quiet Florida scene exploded with all these great, original sounding bands that I'd never heard of. There was a distinctive sound, culled from punk influences as diverse as STIFF LITTLE FINGERS, LEATHERFACE, CRIMPSHRINE, NAKED RAYGUN, and RANCID (and non-punk influences from THE POGUES to TOM PETTY, TOM WAITS to UNCLE TUPELO.) Well, now that sound is pretty much everywhere (kinda like the "bands that are influenced by bands that were influenced by the RAMONES" thing, y'know?) and there's a glut of earnest, catchy-yet-gruff melodic punk around. Now the problem is sorting out the wheat from the shit. The RINGERS (from Boston) are good, and not because they follow the template so well but because you can hear their youthful hope and energy injected into the music; they have a slightly '77 influence as well, which goes along nicely with the (emo)tionally charged contemporary sound. Recommended. (AD)
(1-2-3-4 Go, www.1234gorecords.com)

RIOT/CLONE – "Success" LP

RIOT/CLONE has a long history as one of England's most overlooked anarcho punk bands, and anyone who likes contemporaries such as LOST CHERRIES, AOA, or LIBERTY should check them out. This release is spot on with music that is really well-written. Anthemic leads reminiscent of CONFLICT albeit without the stadium production. It's not polished, which really helps it remain original and the mix fits the band well. Lyrically this not as overtly political but still has a sting and raises some good subjects. A silk-screened cover but no lyric sheet? Damn it. This is the best release I have heard from RIOT/CLONE in the recent past. (WK)
(Dr. Strange, www.drstrange.com)

RITUAL – "Wolves" CD

This young German band does a pretty good job of playing modern melodic hardcore akin to THE SUICIDE FILE. Although this band does not really stand out from others playing this kind of hardcore they have the leads, breakdowns, heartfelt lyrics, group choruses, and the apparent sincerity to probably be a good live band. I feel like the whole wolf aesthetic has been done to death but maybe that is not yet the case in Recklinghausen. As a bonus, lest we forget that this is a European vegan straight edge record, they throw in a CHOKEHOLD cover at the end, which is good. (BN)
(Still Life, www.stilllliferecords.com)

THE RIVALS – ".....If Only" LP

.....wow, yet another English '77 punk band I've never heard of.....!!!!!!! Where do they find these chestnuts????? Every time I turn around there's a new reissue of some obscure punk band that barely made a mark in history.....!!!!!! This one in particular is pretty fucking good '77 punk rock!!!!!! Nice mid-tempo tunes.....kinda Mod sounding, but they dress like punks (it's funny that the ugly motherfucker in this group wound up in the LAST RESORT and the ANTI- NOWHERE LEAGUE, two very ugly bands indeed.....birds of a feather I guess!!!!)!!!!!!! THE RIVALS got lotsa melody and there's no attempt to hide their great English accents.....I gotta tell ya boy, this collection is amazing!!!!! Total quality job.....the record sleeve is nice and sturdy and there's a beautiful black and white glossy booklet enclosed with loads of pictures and information.....a true labor of love!!!! Eat it up you little punk rock bitches!!!!! (SW)
(Bin Liner, PO Box 18, Midhurst, West Sussex GU29 9YU, UNITED KINGDOM, www.detour-records.co.uk)

SADDAM'S ANGELS – "We're Saddam's Angels and You Suck!" EP

SADDAM'S ANGELS want to be anti-PC punk rock that pays homage to the MEATMEN. What it comes off as is just tired. Sorry guys, just give it up, nobody cares. (JF)
(Malt Soda, www.maltsodarecords.com)

SEARCH AND DESTROY – "English Terror Boys" EP

SEARCH AND DESTROY from the UK delivered this very solid chunk of skinhead rock almost a year ago. On their best tracks, these skins manage to reflect some of the traditional aggro that THE LAST RESORT perfected. There are also some 1982-era UK punk sounds emanating from this EP. RIOT

SQUAD comes to mind. This is a good EP. "Down the Drain" is quite catchy. "English Terror Boys" has a first-rate guitar and bass chug. Flip the EP over, "Scumbag" is the strongest cut. SEARCH AND DESTROY cuts to the chase; short and powerful and laced with venom. We will wait patiently for another EP from these skinheads. (BR)
(Endless Quest, c/o Marcus Andrews, 11 St. James Court, Kingston Rd, Staines Middlesex, TW18 4EJ, UNITED KINGDOM)

SENIOR DISCOUNT – "There Were Four Who Tried" CD

A good release here from this East Coast band. Quirky pop punk a la early BLINK with a little ska and intricate pop mixed in. Good loose production keeps this flowing. This band has hooks both musically and vocally. These guys can rock and scream when they want too also. This is no slick radio ready release. A strong full-length. (RL)
(www.seniordiscountmusic.com)

SEVERED HEAD OF STATE – "Power Hazard" 12"

From the crushing starting track, this record is a great listen especially after not hearing anything from SEVERED HEAD OF STATE for a while. Big drum sounds and overall crisp production accompany the song writing on this record. Lyrically apocalyptic in a very Jack Control sort of way. I witnessed how they blew so many minds away at last years Chaos in Tejas fest—no one saw it coming. A very cool release from this long-running band. (MS)
(Havoc, PO Box 8585, Minneapolis, MN 55408)

SHARK SOUP – "Back To The B-Sides" CD

From the liner notes I have deciphered that this is a re-recording of an unreleased album by the members' previous band, THE B-SIDES. Fair enough. I don't know what SHARK SOUP normally sounds like, but on this outing they demonstrate an ability to knock out some catchy poppy punk tunes. The glossy flyer that came with my copy bellows that they are influenced by THE JAM, THE CLASH, and STIFF LITTLE FINGERS, but I'd put GENERATION X at the top of that list, as well as THE PROFESSIONALS. The vocals especially owe a lot to one Mr. IDOL. The liner notes also proclaim that the album is "real and rough, no overdubs," but if I have any complaints, it's that the recording is a bit too clean and sterile. Still, decent stuff all 'round. (AM)
(Concrete Jungle, PO Box 810 427, 90249, Nürnberg, GERMANY, www.concretejunglerecords.com)

SHITLICKERS – "Cracked Cop Skulls" EP

Yet another bootleg of this cult legend Swedish noise/hardcore DISORDER-influenced thrashout. The original Malign Massacre EP is slapped on one side, with four other tracks ("Silence," "Night Of The Holocaust," etc.) that have floated around on cassette, other boots, and even as a bonus on the Distortion reissue ten years ago on the B-side. The sound quality isn't as crisp and loud as the original, but the price tag is equally diminished. Ironically, this bootleg mocks Distortion Records logo as "Extortion Records," as I'm sure the bootleggers are wondering if they just make their monstrous royalty check out to "SHITLICKERS" right now. Classic? Yeah, yeah, and all that. It's baffling in the age of retro punk that there's such interest in so-so boots of ancient history, as the real fun is discovering what bands like SHITLICKERS did—it's real easy to bang out awesome noise on cheap guitars. Save your money for that. (KS)
(bootleg, no address)

SHOOT IT UP – EP

The vocals are the best part of this, like an even more fucked up mutation of Keith Morris and HR. The music is teenage (vaguely rock 'n' roll??) thrash. You could imagine this band playing a skate competition in '81 or now and there being no continuity problems. Anyway, if you are a flannel wearing, cycle cap 'n' Vans sportin' youth you probably already own this because it's on the FORMALDAHYDE JUNKIES label and you wanna jump their bones fer sure. (LG)
(Fashionable Idiots, PO Box 580131, Minneapolis, MN 55458)

SHORT ATTENTION – EP

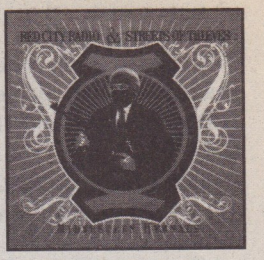
Holy shit! 29 (count 'em!) tracks! And it's not grindcore/thrash/poop! Fast blasts of poppy punk make up this unusual record. Male/female vocals, nice noisy guitars, and more tempo changes than you can shake a stick at make this quite a listen. I think this is the girl from DIRT BIKE ANNIE and I'm basing that on the fact that she sounds like her…and she's wearing a DBA T-shirt. I'm sure they're all from other bands (wait a minute, I think I've got it…if my T-shirt hypothesis is correct then this is members of DIRT BIKE ANNIE, THE ERGS!, THE UNLOVABLES, THE STEINWAYS, and the wonderfully named SLAUGHTERHOUSE FOUR) The twenty-ninth track is a CHIXDIGGIT! cover. I like this. Very, very silly…very, very good. (AD)
(Cold Feet, PO Box 9133, Raleigh, NC 27675)

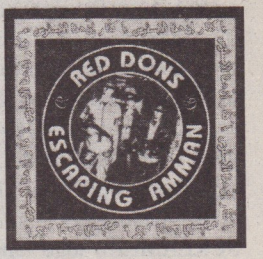
SHOT ON SIGHT – "Returning Defective Humans" EP

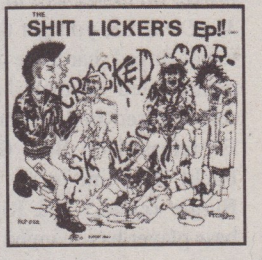
Heavy yet melodic hardcore. I like this but am having a hard time explaining the sound. It's big and pummeling with political lyrics. A good reference point would be TRAGEDY or A LIGHT IN THE ATTIC. They stick to hardcore. There is no metal, no metalcore, no emo, no crust, just hardcore. (MH)
(Prosthetic Brain, 2340 Rex St, Salem, OR 97302)

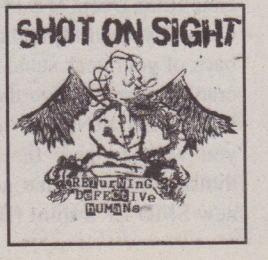
SIGNAL LOST – "Prosthetic Screams" LP

SIGNAL LOST's second full-length is a subtle yet distinct departure from their previous two releases. The dark, melodic foundation is still there, but the manic drive that characterized many songs from their prior output is replaced with a more subdued, melancholy sentiment over the course of this entire LP. After several line-up changes over the years, I feel like SIGNAL LOST has become a much more cohesive band—everything on *Prosthetic Screams*, from the songwriting and the band's performances, to the production and artwork, is well-conceived and executed, and the result is a solid, power-









ful album. "Terminal," the second track, is quite probably the best this band has ever recorded—a sad, bittersweet song about the sterility of modern life. Highly recommended. (CS)
(Prank, PO Box 410892, San Francisco, CA 94141, www.prankrecords.com)

SILVER DAGGERS – "New High and Ord" CD

L.A. is on fire right now. This fucking rules; it's destructive and catchy, tight and collapsing, snotty as fuck no wave punk that manages to be tough and a good time. Featuring vox and sax from Jenna of MIKA MIKO, and I think a dude from SODDAMN INSSEIN and probably other people from The Smell circle of creative destroyers. *And* Gary Panter of SCREAMERS logo fame did the cover art. I would reference the CONTORTIONS and TEENAGE JESUS rather than say DNA; like I said the "catchier" side of no wave. I already loved this band on lo-fi doom 7" and tape, and this record is recorded so well, it sounds amazing. You should totally get this, humans. (LG)
(Load, www.loadrecords.com)

SINKING SPELLS – "The Devil at My Side" CD

A diverse seven-song disc here. A couple of METALLICA inspired acoustic instrumentals, a couple mid-tempo college rock numbers, and some pop punky up tempo songs. Decent enough in a GET UP KIDS way, but nothing great. (RL)
(www.sinkingspells.com)

SMD – "The Devil Makes Me Do It" LP

Fuck! These rough-and-tumble speed-thrashers from Pico Rivera, California have stayed true to their punk-metal roots for fucking seventeen plus years! Fuck! When it ain't broke, don't fix it! On the new *Devil Makes Me Do It* LP, you get the same blistering fast metal-tinged hardcore thrash that SMD has documented on their *My Mind* EP that they self-released in 1993 and the *King of Drunk* EP released on Beer City Records in 1995. Fuck! The line-up is still Maury (vocals), Burgie (guitar) and Rito (drums). Only the bass player has changed in all those years! The fucking music is still raw and powerful! On new SMD tunes like "Kill the Gods," "My Hate Runs Deep," "Dark Thoughts," and "Lost Cause," you will find that the short hairs on the back of your neck stand up! These fucking veteran thrashers bridge the gap between SUICIDAL TENDENCIES and DEATHTOLL. If you want to hear the hard-edged shit from thrash-core titans that never say die, give this new SMD LP a spin! (BR)
(Six Weeks, 225 Lincoln Ave, Cotati, CA 94931, www.sixweeksrecords.com)

SNAKE APARTMENT – "Paint the Walls" LP

Riffs and bad vibes resurrected from the sludgy abyss of '90s bar rock purgatory with a lot of *In My Head* era BLACK FLAG-esque guitar flailing around deliberate solid deadpan vocals with corn-fed (and damn meaty) bass loop-style playing. These guys would've fit in well with bands like the COWS, HAMMERHEAD, GUZZARD, or PACHINKO (the harder working AmRep acts). Vocals come off a bit washed out at times, and there's no lyric-sheet, which is a detraction, but otherwise these guys manage to chop things up real well. (BS)
(Parts Unknown, PO Box 4835, Toms River, New Jersey 08754, www.partsunknown.com)

SOMETHING ABOUT VAMPIRES AND SLUTS – "Pretend Endings" CD

Musically, this band is pretty interesting—for the most part, it's modern melodic emo-pop, but they bring in the odd bit of dub mixing, melodica, and Johnny Marr-style guitar jangle. The downside is the syrupy, whiny emo-boy vocals. They're all over the record and they really detract from it. When the singing comes in, everything that was exciting about the music is lost and they sound like just another gang of suburban teenage MySpace/MTV wannabes. I'm sure they'll go a long way. (AM)
(No More Stars, www.nomorestarsrecords.com)

THE SPECTACLE – "I, Fail" 2xLP

From the "designed" cover of a girl's face, which looks like it could be just as easily used for DJ record, an indie pop record, or a club card for a DJ night, I was expecting something more arty in attack. While it's a nice design with cool use of spot varnishes, it conveys very little of what the band is about, though the lyrics seem to focus on relationships and are in storyteller form. On the vinyl you find this Norwegian band crunching out well-played, solid, "modern" hardcore with scathing, screamed vocals, throaty and gruff back up shouts, heavy low-end plunging parts, and experimental edges (with a total SEPULTURA "roots" style move early in the record), but they draw out off the hardcore parts into long ambient or repetitive sound scapes…I found my patience tested when demanded to just focus on listening to it; as background music it might work well, but WHO PUTS ON A HARDCORE RECORD TO BE LISTENED TO AS BACK GROUND MUSIC????? I say "trim the fat!," while fans of REFUSED and that direction of hardcore would probably have a hard time lifting their jaws off the ground. (KS)
(Scenester Credentials, PO Box 1275, Iowa City, IA 52244, www.scencred.com)

THE SPEEDIES – "Speedy Delivery" LP

You know that part in that totes-ridic *American Hardcore* movie where it's all talk about how "polished" and "shitty" rock was getting in New York immediately prior to the hardcore boom of the early '80s? Well, the record that they show in the film as the prime example of the limp bullshit that provoked hardcore is THE SPEEDIES' "Let Me Take Your Photo" 45, one of the most celebrated singles in the history of American power pop. As if power pop fans didn't already have enough to feel bad about? *Speedy Delivery* collects all the recorded and (mostly) unreleased output by THE SPEEDIES, and it's a total winner front to back. Recorded between 1979 and 1981, they're one of the rare bands that manage to straddle the fine lines between pop, punk, and even new wave without diving head-first into any one. Punker than a band like 20/20, but able to bridge just as many gaps. It's especially important to hear a band like THE SPEEDIES today, if only because there are countless bands around right now attempting to do what they do with far less success. Listen and learn, skinny kids!!! Radio Heartbeat has hit it outta the park with release #1. Buy one and file it next to your SS DECONTROL records! (MC)
(Radio Heartbeat, www.radioheartbeat.net)

SPLITTING HEADACHE – "Night Terrors" LP

New Jersey's finest dudes come back around to take another swing at all things shitty (bosses, teachers, war), this time with a twelve-song LP. The TEAR IT UP comparisons are always unavoidable since this band shares the same vocalist, but SPLITTING HEADACHE definitely brings a much more rocking approach, which is especially apparent with all the guitar leads. Good stuff. (CC)
(Collapse, collapserecords@gmail.com)

THE STAB-OUTS – "First Try" CD

Everything about this screams "Hey Hellcat Records, do our next record." Which isn't really a slight at all. They're just perfectly packaged for Tim Armstrong. They've got the Xeroxed art, that gnarly and slightly maniacal bass, a touch of ska here and there, and that feeling that if RANCID had taken a left turn 15 years ago they'd probably sound just like this. Seriously…none of that is a slight. RAN-

CID is fucking awesome…for the most part. Barring two songs, nothing will make me forgive you for that last self-titled record…and there ain't nothing going to make me forgive you for letting Skinhead Rob on to a Rancid song. Yeah Yeah you sell coke, blah blah blah. Anyway the next time you hear this band I'd put money on it being on a *Give 'Em The Boot* comp. You know what I wish though…I wish the East Bay had bands like this again. All of those ex-pats need to move back from LA and start inspiring some kids up here. Fuck Echo Park, come home. (ST)
(www.myspace.com/stabouts)

STALKERS – "Yesterday Is No Tomorrow" CD

Another New York City band coming from the JOHNNY THUNDERS school, but the singer seems to sound like post-REPLACEMENTS PAUL WESTERBERG most of the time. He might have a bit more angst. These guys are competent musicians with a decent singer, but play relatively tame rock 'n' roll. (CK)
(Dollar Record, 32 Rausch St. #401, San Francisco, CA 94103, buck@dollarrecord.com)

STATE OF EMERGENCY – "Not In Our Name" CDEP

A five-track CD effort (though there's a long, meandering, acoustic "secret" track at the end, which clocks in at over ten minutes of METALLICA intro style baroque noodlings), of intelligent political punk, in the BAD RELIGION or mid-period PROPAGANDHI style (both musically, and lyrically). I dig the tunes, the attitude, the words (hell, I'm even partial to languid acoustic guitar riffage/finger picking), and the fact they don't seem to like the Republicans or the Democrats, which makes their record dedication, "We would like to dedicate these songs to the men and women of the Armed Forces. You're fighting a war that's out of your hands" even more mystifying/disturbing on all sorts of levels. Are the wars the grunts fight ever in "their" hands? And if they are (mebbe I'm just missing a big chunk of history?), would that make the Armed Forces a good thing, then?! And at what point do those fighting wars not of their own making have to take responsibility for their actions?! Don't get me wrong. I understand the economic draft. I've had numerous family members in the (UK and Lebanese) armed forces. But that's not cool. Or really acceptable, however understandable on some levels. It's the Armed Forces that still pulls the trigger and enforces, whether that's in Iraq, or New Orleans... (RK)
(www.soemusic.com)

STATE RUN – 12"

Pretty decent melodic hardcore, with nods to such bands as FORMER MEMBERS OF ALFONSIN or PLEASE INFORM THE CAPTAIN THIS IS A HIJACK (without all the samples of course). Great dynamic guitar work, with the odd quirky breakdown. The vocals are good too—not wimpy in the slightest, but not screamo or tough-dude growling either. Just good hardcore shouting. I must say I was a bit taken aback when I realized they were from South Wales and not Goleta. Chalk them up as Wales' number three musical export, after TOM JONES and COWBOY KILLERS. Unfortunately, the band has broken up since recording this. Oh, and the record comes with a discography CD of the 12" tracks plus the songs from an earlier 7". Beat that for value. (AM)
($12 ppd: State Run, c/o Jon Mohajer, 9 Tern Rd, Porthcawl, Bridgend, CF36 3TS, UNITED KINGDOM, www.staterunrecords.blogspot.com)

SUDDEN INFANT DEATH SYNDROME – "Acidone" EP

Acidone is the third single from S.I.D.S., an Atlanta band playing the finest synth-punk that I've heard in quite some time. The title track is a total fucking killer, immediately recalling comparisons to (obviously) THE SCREAMERS with the vocal delivery of LE SHOK. Things get progressively creepier and darker on the flip, but no less jarring. S.I.D.S. knows that if you're gonna go the synth-punk route, you're gonna have to induce violent panic in the listener to get anywhere...and they do. Elaborately packaged in a die-cut sleeve courtesy of the always on the ball Rob's House imprint. (MC)
(Rob's House, www.robshouserecords.com)

MARK SULTAN – "The Sultanic Verses" CD

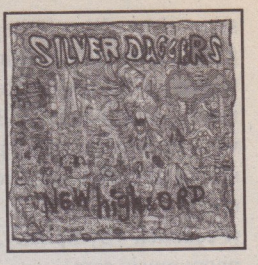
More soulful garage tunes from the man more popularly known as BBQ. This time around he is "bored of the limitations" of the one-man band thing so on some tracks he enlists some help minimal from his friends: CHOYCE of LES SEXAREENOS, JEFF CLARKE and JENA ROKER of THE DEL-GATORS. The result is pretty much the same as his previous releases both as BBQ and with THE KING KHAN & BBQ SHOW—great songwriting and surprisingly sweet love songs. Fantastic. (CK)
(In The Red, PO Box 50777, Los Angeles, CA 90050, www.intheredrecords.com)

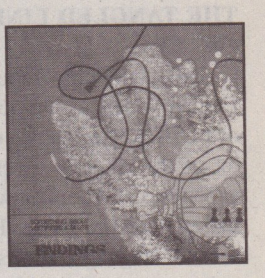
THE SUSPICIONS – "First Love/Teenage Heartache"

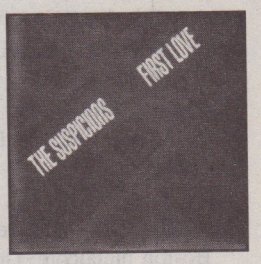
Two finger-clicking bubble gum pop groovers with a cheeky taste of the ol' British indie faves THE FLATMATES. Soppy, snappy, and to the point, enough to put a smile on my hangover ridden face. (SD)
(Bachelor, no address)

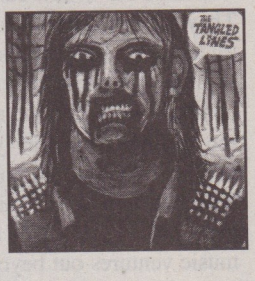
SYRUP – CD

Remember the '90s? When people freaked out about having barcodes on punk records? Well, I think that bands that wanna "make it" sending their records to MRR are so much more depressing and indicative of the endless meaningless of over consumption and production of mankind. This record is shitty, *shitty* bar rock by dudes who probably started out playing SKYNYRD covers in the backroom of their local drankin' hole. This is southern fried bullshit by dudes who are totally "wanna be a stadium rocker circa '76" Ken dolls. The dudes all obviously have soul patches, some of them are shirtless and one is wearing a cowboy hat and a cape, they have









song titles like "Pimp 2nite" and "Sexy Swimming Hole." Bitch, please! When I worked at Revelation Records the A & R dude there quit to work for BUCK CHERRY, who were his favorite band, and this band is in that school of past it cock rock old man jam shit. (LG)
(Feedback Symphony, www.feedbacksymphonymusic.com)

THE TANGLED LINES – "Wash the Shit Off" EP

This youth crew/thrash hybrid with female fronted vocals would definitely appeal to fans of I OBJECT or maybe even FAST TIMES. A lot of the singer's lyrics deal with first-hand experiences of being a woman in a male-dominated hardcore scene. For English being her second language, she is still able to get her point across effectively and sincerely. Worth looking into. (CC)
(Punx Before Profits, PO Box 1148, Grand Rapids, MI 49501, www.punxbeforeprofits.net)

TERMINAL STATE – "Sick" EP

I think this is the first I've heard from TERMINAL STATE since that 12" they put out last year or the year before. I'm a fucking mine of information, eh? Anyway, this record contains three solid rippers. The recording is loud as fuck. Fast, pissed off hardcore punk. There's a reason this band is often mentioned in the same breath as FUCKED UP and CAREER SUICIDE. (AM)
(Deranged, 2700 Lower Rd, Robers Creek, BC V0N 2W4, CANADA, www.derangedrecords.com)

THESE ARE: – "Scare Tactics" CD

Boston metalcore. Don't worry, they don't do that MTV sing then scream thing. Think COALESCE with a current metalcore sound. They aren't too technical or heavy and you can understand the vocals. This might sound strange but while they have some things in common with current metalcore bands I get the feeling, from the lyrics mostly, that this band is rooted in old political/social hardcore. Nine tracks in twenty minutes. On a few tracks like "VBD" and "Kill the Management" the music ventures out beyond hardcore or metalcore with some odd guitar sounds and rhythms which reminds me of heavy spazz-core bands like AN ALBATROSS. (MH)
(Hold True, www.holdtrue.com)

TIME OF THE WOLF – CD

The demons, devils, Lucifer, and prayers to the unholy darkness are enough to make a Catholic school girl blush. American black metal with blackened thrash leanings. I'm not a fan of most black metal but the riffs galore on this disc were irresistible. Importantly, this has riffs and sounds metal like FALL OF THE BASTARDS or LUDICRA, and is not the lo-fi, grim, blah blah blah black metal I'm used to. I often have to laugh when listening to black metal, sorry guys. (MH)
(Odium Generis Humani, 7044 Carroll Ave. #3, Takoma Park, MD 20912)

TOTAL NOISE ACCORD – EP

Crust War presents us with what is expected from them at this point. TOTAL NOISE ACCORD is fuzzed out, noisy Japanese hardcore crust. Don't think FRAMTID here because this comes nowhere near the ferocious level of that amazing band. I feel this record has weak points, the main one being the shitty reverb on the vocals, which gets cheesy fast. Peel away the fuzz and effects and it is pretty simple hardcore. Overall, it's just an OK record. (MS)
(Crust War, crustwaroverseas@earthlink.net)

THE VICIOUS – "Igen" EP

Their other records were OK at very best, but *Igen* is the first VICIOUS record that actually lives up to all the high-praise chatter that I've been hearing. They aren't doing anything differently here. They're just doing it a whole hell of a lot better. Anthemic punk rock with a golden-era retro quality...that about does it. Records like this one need to exist so people can forget about all the other bullshit and revisit what actual punk rock sounds like. Excellent. (MC)
(Feral Ward, www.feralward.com)

VOLT – CD

If the A-FRAMES recruit a lady and work on a John Carpenter soundtrack, they might get sued by VOLT (though the VOLT dude has a better voice). It's cool that In the Red has the grit to put out this murder disco stuff among its thrashy roster. I dig the one-two of "Couples" and "Alles Neu" especially the latter, which brings the telegraph to the dance floor. Never saw it coming, did you? The sole weak spot on the album is the Viagra reference. Never, never do that again. Wait, I think they just sang, "porno then hoovering"—wow, instantly redeemed! Good stuff. (JP)
(In The Red, PO Box 507777, Los Angeles, CA 90050, www.intheredrecords.com)

WARFEAR – "Dead Unburied Forgotten" LP

Sometimes a band is kind of unremarkable, but their taste is so good I kind of like them anyway. It's like, hey, I could totally hang out with these dudes, listen to EXTREME NOISE TERROR, LIP CREAM, or GAUZE and get wasted—or, well, we could have in '88 when they were still a band (featuring the singer of SORE THROAT) and I was, uh, six. Anyway, this record isn't mind-blowing, but it's got the kind of urgency and coarseness that makes a good punk recording last. If you do pick it up, I recommend skipping the struggling early recordings and start with the more impressive brutality that is side B. (AA)
(Crust War, crustwaroverseas@earthlink.net)

ZOQUILLOS – "Atrapado En La Telarana" EP

Whaddya know, I just mentioned ALAN VEGA in a review and next disc that comes up is a reissue of this Madrid band's 1982 record covering VEGA's "Kung Fu Cowboy" in a version reminiscent of SUICIDE when that doof from the CARS was producing them. Fortunately, the two originals on the A-side come off a lot better: "Nancy" (one KBD online nerd [or is that redundant?] claimed this was a super-hit in Spain while also claiming that 600 copies were pressed) and especially the rolling "Ella Lo Sabe" have a nice PLASTIC BERTRAND-ish bounciness, even though the new wave snare drum sound drags it down a tad. (DD)
(Munster, www.munster-records.com)

V/A – "Don't Fall Asleep" CD

A hodge-podge of Minneapolis bands are compiled here to benefit their local radical newspaper, *Daybreak*. There's a preponderance of folky circus music on this comp (not really my, or this magazine's, thing), and a minimal amount of punk rock. Still, the intentions are good and the attitude is decidedly punk. As a matter fact, the liner notes are an excellent and concise explanation of why we are the punks—well worth reading. The punk rock that does appear here is top-notch. DEUCE BOLDLY blesses us with their chaotic, melodic wildness, and PRETTY BOY THORSON AND THE FALLING ANGELS contribute a rad tune in their signature gruff, distorted folk-punk style. (PC)
(Daybreak Newspaper, PO Box 14007, Minneapolis, MN 55414)

V/A – "Jailhouse Records Split Series Vol.1: Our Time vs. The New Threat" CD

Four tracks apiece. THE NEW THREAT plays speedy, catchy street punk/Oi! stuff, with gruff yet melodic vocals, and a fair pace. OUR TIME plays more tough guy hardcore type stuff, save that they're female fronted (so would that be tough girl hardcore!?), mixed in with a modern melodic/indie sensibility,

(which means the guys have beards, and tight T-shirts, and come up with some tuneful bits too). They also list seven band members. For the life of me I can't figure out what they all might be playing. But there you go. A fair introduction to a couple of decent bands. (RK)
(www.jailhousedistro.com)

V/A – "Le DIY Ou La Mort" 2xCD

This comp is a bold effort to document the history of French anarchist punk from 1984 to the present. France has never produced any super popular punk bands, so there's never been a standard bearer for a "French punk sound." Nonetheless there is a certain *je ne sais quoi* that many of these bands share—an unselfconscious uniqueness, a fart in the general direction of punk orthodoxy. You'll have to dig through here to find the gems, but you will find them; with 40 bands of varying styles there's something for everybody in here. If you're a French speaker, you'll be able to appreciate the 68-page full-size fanzine with extensive liner notes that this comes packaged in. The notes are available in English on the website of the Federation Anarchopunk, the folks who put this out, but it really deserves a better translation and a little extra explanation of certain things that only French people would be familiar with. As a fan of regional historical comps, I'm really stoked to have this. *Très bien!* (PC)
(APF, 58 Boulevard Preuilly, 37000 Tours, FRANCE, www.apfdiy.free.fr)

V/A – "Montreal Localz Volume #1" CD

A surprisingly good compilation of bands from the more melodic side of the Montreal scene. Seriously, every time I see a CD compilation I cringe, but this one is surprisingly alright. Out of twenty bands only two or three stand out as being truly horrible (including the last tracks by the awful ALLEY DUKES). Most of the rest of the bands do above average Fat Wreck Chords/Hellcat inspired punk stuff that ranges from OK to excellent. Stand out tracks go to SUBSISTANCE, LA GACHETTE, and the REAL DEAL. A good release by... (JF)
(Arisen, www.angerdistribution.com)

V/A – "Retro is Poison" LP

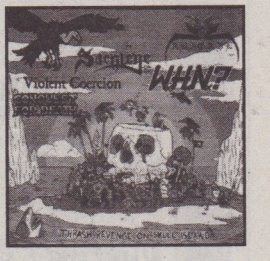
A four-way split featuring KÄRNVAPEN ATTACK from Spain, the long-running ACTIVE MINDS from the UK, and I OBJECT and CIRIL from the US, all centered around the idea articulated by the title of this LP and spelled out in the liner notes from Punx Before Profits: "I have noticed a huge amount of bands trying to re-live history in hardcore punk...To me today is different, not worse. We have so much to be proud of…" OK, I can get behind that idea—while I encourage punx to explore and enjoy our collective history, I am genuinely tired bands who don't ever get past the point of carbon copy pastiche and who rush out releases without much fore- or afterthought. I am all for more unique, challenging, provocative hardcore and punk. I am not sure, however, that the bands on this comp can legitimately claim to be particularly singular—CIRIL has made their entire career ripping off RUDIMENTARY PENI and the BIRTHDAY PARTY (the BP vibe is particularly strong on this recording, which I admit is pretty good), KÄRNVAPEN ATTACK is named after a MOB 47 EP (though unlike that classic band they are kind of a mish-mash of thrash and HC styles that I can't get into at all), ACTIVE MINDS has put out countless records of fairly raging but totally straightforward UK thrash, and I OBJECT is one of the most hopelessly generic bands in the US hardcore scene, playing boring 2k-thrash with elementary yet pedantic lyrics. They have a song decrying mixing punk and big business, which I wholeheartedly agree with, though I have to raise an eyebrow at a band that waves the DIY banner so avidly while releasing records on Alternative Tentacles, a label with direct links to Warner through their distribution deal with Lumberjack. Maybe it seems like I'm being too hard on this record. Its biggest crime is that it's mediocre, which plenty of records are (and always have been). I agree that we have a lot to look forward to in the current punk scene—if I didn't believe that, I wouldn't waste so much time on fanzines, bands, shows, etc. Still, I hate feeling like I'm being lectured, which is the vibe I get from this record. If hardcore is, as the liner notes to this LP say, "spiritual time with your mind and body" (?!), I will not be spending that time with this record. (GN)
(Punx Before Profits, PO Box 1148, Grand Rapids, MI 49501, www.punxbeforeprofits.net)

V/A – "Thrash Revenge on Skull Island" EP

Some current and some long dead bands, brought together on this little comp for the express purpose of shredding your face off. SACRILEGE BC, VIOLENT COERCION (featuring members of NEUROSIS), ABIGAIL, WHAT HAPPENS NEXT?, and CONQUEST FOR DEATH (ex- WHAT HAPPENS NEXT?, YOUR MOTHER, ARTIMUS PYLE) all contribute a song to this raging, albeit kind of random, EP. I'm gonna listen to the VIOLENT COERCION song on here a bunch more times while I scour some '80s Berkeley High School yearbooks for photos of punks, or like skate or whatever. (AA)
(Wajlemac, PO Box 8039, Emeryville, CA 94662, www.wajlemac.com)

V/A – "Where Rockets Explode" CD

Punk rock comp from Florida covering such diverse bands as HOT WATER MUSIC, PINK LINCOLNS, STOCKYARD STOICS, THE DWARVES, THE GREEN GOBLIN, and many more bands that have nothing but the love of punk rock in common. If you like these bands then you'll probably like this comp. (SD)
(Bony Orbit, PO Box 237601, Cocoa, FL 32922, www.bonyorbitrecords.com)



LIFE CRISIS

POLITICAL RELIGIOUS SYSTEM TOUR

6/1 - Knoxville TN
6/2 - Nashville TN
6/3 - Memphis TN
6/4 - Columbia MO
6/5 - St. Louis MO
6/6 - Grand Rapids MI
6/7 - Milwaukee WI
6/8 - Chicago IL
6/9 - Cleveland OH
6/10 - Pittsburgh PA
6/11 - Columbus OH
6/12 - Muskegon MI
6/13 - Buffalo NY
6/14 - Albany NY
6/15 - Boston MA
6/16 - Boston MA
6/17 - NYC
6/18 - Connecticut
6/19 - New Jersey
6/20 - Philadelphia PA
6/21 - Baltimore MD
6/22 - Raleigh NC
6/23 - Richmond VA - No Way Fest

New E.P.
Out This
Summer

FOR MORE INFO GO TO
LIFECRISIS.NET
MYSPACE.COM/LIFECRISIS

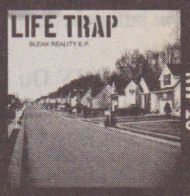
NO WAY RECORDS

RECORD LABEL AND DISTRO

AVAILABLE NOW (OR SOON):

NW-16

WARKRIME
"GET LOOSE" Lp/Cd

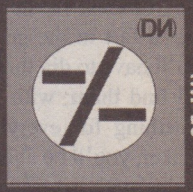


NW-15

LIFE TRAP
"BLEAK REALITY" Ep

NW-14

DESTROY L.A.
"VANDALIZE" Ep



NW-13

DOUBLE NEGATIVE
LP/ENHANCED CD

NW-12

ACID REFLUX
"EP" Ep

ALSO AVAILABLE:

NO BULLSHIT VOL.2 ep
WARKRIME-Ep,
SOCIAL CIRCKLE ep
DIRECT CONTROL/
STRUNG UP SPLIT LP/CD
CARDIAC ARREST-2nd ep
VERBAL ABUSE LP
GOVERNMENT WARNING
"No Way out"ep

WE ALSO CARRY TONS OF RECORDS AND T-SHIRTS IN OUR ONLINE STORE! THE STOCK ROTATES ALL THE TIME!

VISIT OUR WEBSITE FOR PRICES/INFO/MP3's

STORMCROW / Sanctum

The epic split of devastating War Crust from Stormcrow & Sanctum now available on CD format. Features cardboard mini-gatefold reproduction of LP + a foldout mini-poster with artwork and lyrics.

Whitehorse - Whitehorse Double CD

Australia's Whitehorse make their stateside debut. Two discs worth of the most crushing, devastating, doom to ever come from the southern hemisphere. Fans of Grief, Graves At Sea and Corrupted take note.
West and East Coast US Tour in June/July.

Coffins / The Arm & Sword Of A Bastard God CD

Another in our split CD series. Japan's Coffins return with three tracks of their signature Hellhammer meets Winter doom/death. SoCal newcomers The Arm & Sword... debut with four tracks of punishing Graves At Sea vs. early Incantation style brutality. Special packaging and art by D.D.D Andrea.

20 BUCK SPIN

CDs are $10 US, $13 world, 2xCDs are $12 US, $15 world, postpaid. Money Orders to 20 Buck Spin. No checks.
20 Buck Spin, 2340 Powell Street, #117, Emeryville, CA 94608. Also available from Ebullition, Revolver, etc.
All our shit can be ordered online along with shirts and stuff from other (mostly metal) labels. www.20buckspin.com

NO WAY FEST:

JUNE 23rd- 24th, 2007

DAY 1:	DAY 2:
BAD ADVICE (VA)	SOCIALCIDE (VA)
WASTED TIME (VA)	DEEP SLEEP (MD)
SET TO EXPLODE (DC)	LIFE CRISIS (CA)
CIVIC PROGRESS (MO)	CLOAK DAGGER (VA)
CAUSTIC CHRIST (PA)	LIFE TRAP (TN)
ACID REFLUX (NY)	CHRONIC SEIZURE (IL)
SOCIAL CIRCKLE (MA)	CARDIAC ARREST (MO)
DIRECT CONTROL (VA)	DOUBLE NEGATIVE (NC)
CAREER SUICIDE (CANADA)	GOVERNMENT WARNING (VA)
	SICK PLEASURE (CA)

THERE WILL BE AN AFTERPARTY THE FIRST NIGHT, CHECK THE SITE FOR INFO/TICKETS

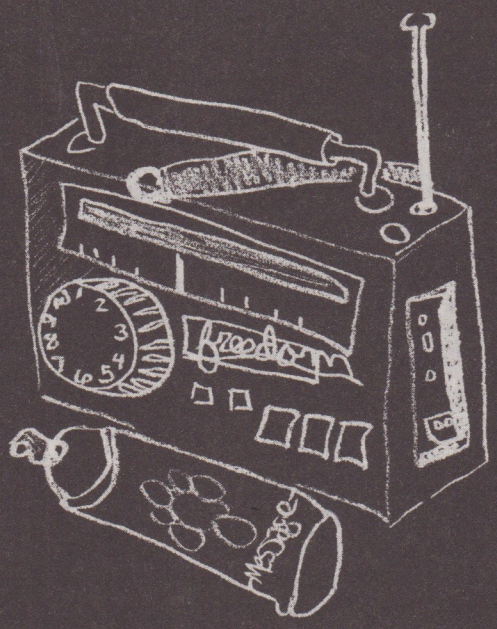
$15 PER DAY/$25 FOR BOTH

TICKETS AVAILABLE ONLINE AT:
ALLEYKATZ.MUSICTODAY.COM
ALLEYKATZ.10 WALNUT ALLEY, RVA.23223

WWW. NOWAYRECORDS.COM

MAXIMUM ROCKNROLL RADIO! SINCE 1977

www.maximumrocknroll.com

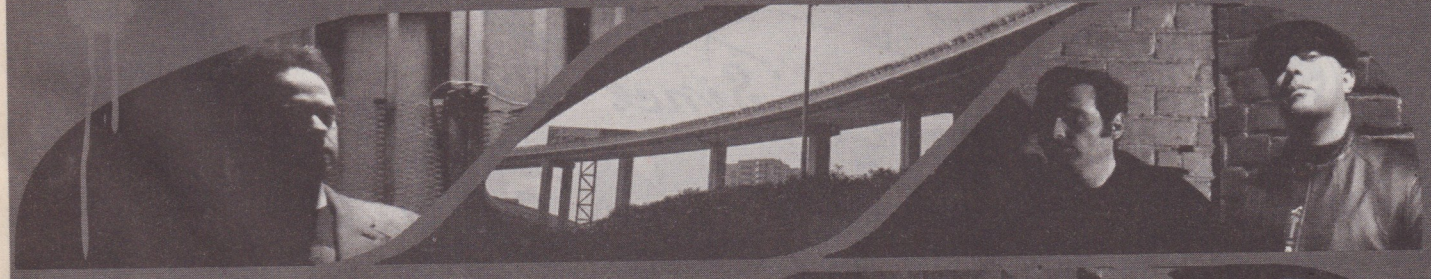


HIRAX "ASSASSINS OF WAR"
12"/CD 2007 THRASH MUSIC
MAN IS THE BASTARD
SUM OF THE MEN RE-ISSUE CD
EXTORTION "Degenerate" CD
MEAN STAIGHT FORWARD HARDCORE 2 XTRA TRAX
OUTLAW ORDER "LEGALIZE CRIME" CDEP
CURRENT MEMBERS OF EYEHATEGOD ORIGINALLY PRESSED 7" ON SOUTHERN LORD/LIVE TRACK PISSED AS FUCK PUNK HARDCORE
MAN IS THE BASTARD
D.I.Y.C.D OFFICIAL RE-ISSUE FROM 1995 SLAPAHAM RELEASE
REMASTERED
SIEGE 12"
VINYL REISSUE OF THE HARDCORE CLASSIC
HAYMAKER/FUCKED UP 7" REPRESS
PHOBIA "CRUEL" LP
21 new trax of pure grindcore!
PHOBIA "MEAN OF EXISTENCE" PICTURE DISC LP
INFEST 10"
INCLUDES MANKIND 7" &COMP TRAX
LIFE CRISIS "CHURCHSTATE" 7"
HIRAX "NOT DEAD YET"CD
(1984) 'Raging Violence' & (1985) 'Hate Fear & Power'
VOETSEK "Kick It" 7"
APATHETIC YOUTH/FINAL DRAFT 7"
HIRAX "New Age of Terror" CD
LACK OF INTEREST
"Never Back Down" LP/CD
PHOBIA "GET UP AND KILL" CD/12"
REPROACH 'It Is What It Is 7'
STRUCTURE OF LIES/MISERY INDEX CD/12"
BURN YOUR BRIDGES 12"/CD
INFEST "NO MAN'S SLAVE" 12"

DEEP SIX RECORDS
P.O. BOX 6911
BURBANK CA.
91510 U.S.A.
WWW.DEEPSIXRECORDS.COM
7" $6 10"/12"/CD $10
next CROSS EXAM/SPRING BREAK 7" LOW THREAT PROFILE 7"
INFEST CD, UNREALITY 12", NEANDERTHAL CD,

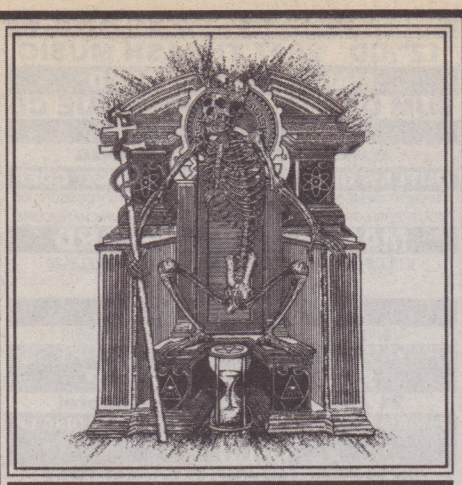
STRUNG OUT

BLACKHAWKS OVER LOS ANGELES



NEW ALBUM
IN STORES NOW!
check us out at
www.strungout.com
www.myspace.com/strungout

FAT WRECK CHORDS
Fat Wreck Chords P.O. Box 193690
San Francisco,CA. 94119-3690
www.fatwreck.com



OUT NOW ON SCHIZOPHRENIC

ENDLESS BLOCKADE/ HATRED SURGE

Split 12" $15.00 U.S. ppd

Send mail orders to: 17 W 4th St., Hamilton, ON, L9C 3M2, Canada. Make money orders out to: Craig Caron, or well concealed cash.

反逆ミュージック、バスタード・システム

www.schizophrenicrex.com

WWW.SEVEREDHEADRECORDS.COM

ABADDON-"FINAL FUCKING STRAW" 7"

$4.00 PPD USA / $6.00 PPD WORLD

SEVERED HEAD RECORDS

www.myspace.com/severedheadrecords
Email: info@severedheadrecords.com
525 Park St Apt. 17
Minot, ND 58701

GET REVENGE RECORDS & DISTRO
PO BOX 27071
KNOXVILLE TN
37927 USA
GETREVENGERECORDS.COM

SUMMER 2007 RELEASES

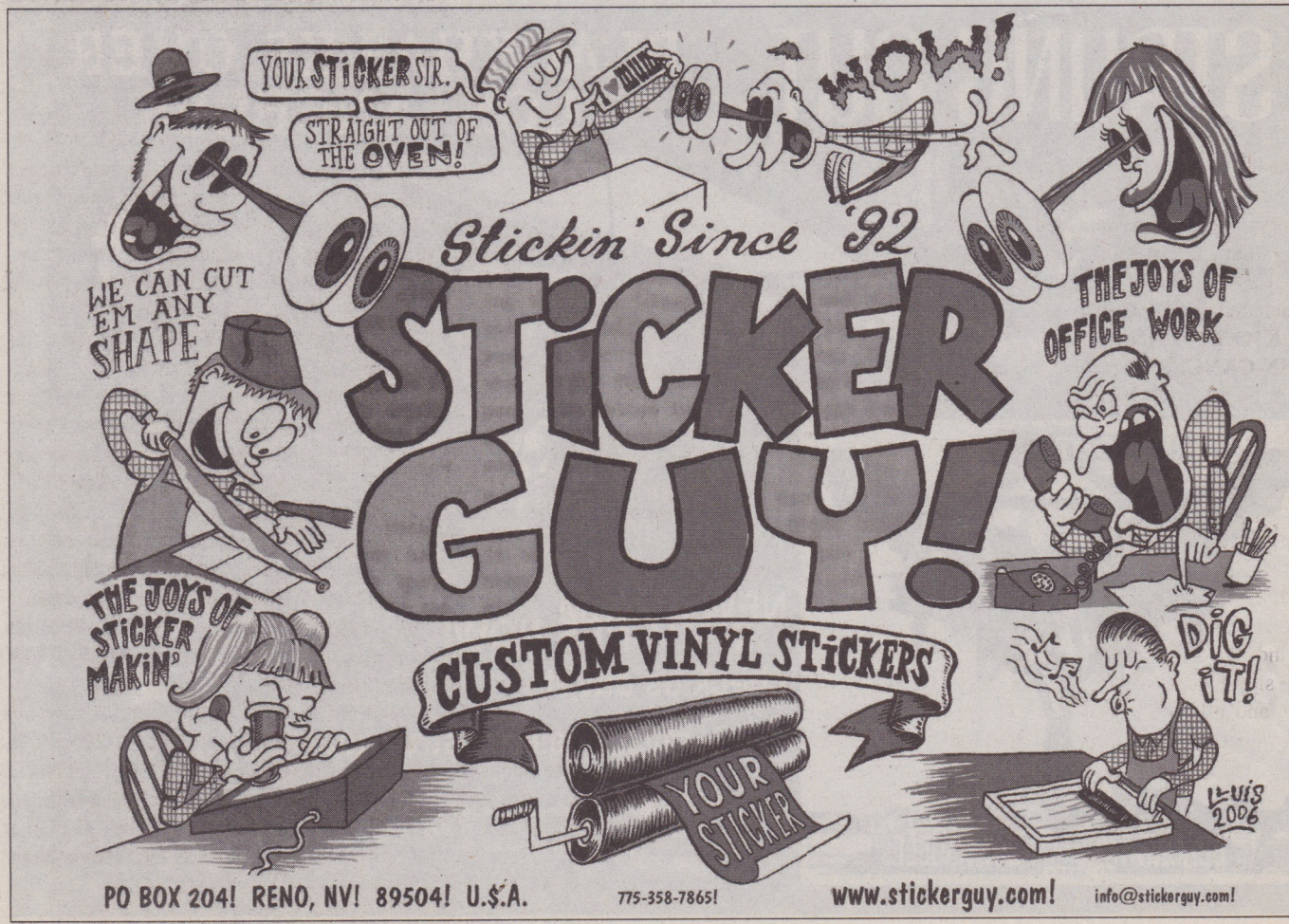
OUT NOW!
ZERO DEFEX
WAR HERO
1983 DEMO
7INCH

13 TRACKS!

OUT IN JUNE!
DIATRIBE
AFTERMATH
1985 DEMO
7INCH

OUT IN JULY!
ZERO DEFEX
DROP THE "A" BOMB
1982 DEMO
7INCH

18 TRACKS!



DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Peter Avery, Justin Briggs, and Erin Yanke.

ACCUSE call themselves 100% unoriginal, for the love of Japcore. Their love shows, with the sound and energy full on hitting the mark. The intensity level is, of course, lower, but that's another bunch of props to the original bands, and that the tribute is a tribute. And, if this genre is totally unfamiliar to you, check out GISM and THE STALIN. You're in for a treat. (5-song CD, no lyrics included. $3 ppd: PO Box 8984, Alamo, TX 78516) (Erin)

ANGUISH is a rippin', shreddin' powerhouse! Damn. They break up the dark, driving hard-hard-hardcore with lightning metal guitar solos and a groaning vocalist. I think he's just buried behind the wall of sound, so he sounds more like a musical layer than the front-man, but it works well in this tidal wave. (6-song cassette, lyrics included. $4 ppd: PO Box 250604, Lansing MI 48025) (Erin)

Second demo here from Ottawa's **BOMBED OUT**. A definite improvement from the last. Taking their cues from the DISCHARGE mold of verse/chorus/repeat first verse/repeat chorus/repeat first verse/repeat chorus/end. All spewed over simple riffs with mad reverbed vox, and as an added bonus you get a rather competent cover of the SHITLICKERS' "Warsystem." (5-song CD, lyrics included. 6541 Colony Sq., Ottawa, Ontario, K1C 3E3, CANADA) (Justin)

BRAIN CANCER adds lo-fi and raw elements to their crusty hardcore, played at breakneck speed. The main singer is reverbed and doomy, and they have a fabulous screamer as a back up vocalist. Rad! (I lost count of how many songs were on the cassette, no lyrics included. $4 ppd: PO Box 250604, Lansing MI 48025) (Erin)

BRAINS FOR BREAKFAST has grindcore tendencies. The first song is so blown-out that it kind of sounds techno! Then, they've got some slower parts so you can hear the guitar more, and it makes it full-on punk again. Once they speed up, it's hard to hear the layers in this, and it turns into a force of nature, with shouted vocals over it. I think that's pretty cool, and definitely not what I hear every day. (13-song CD, no lyrics included. 327 Mathews St. #B-5, Ft. Collins, CO 80524) (Erin)

DEATH LIST FIVE play raw and crusty. They're totally fast, and make you move from the neck up. The vocals are screechy and venomous. (5-song CD, lyrics included. Free from: 175 Harding Place, Syracuse, NY 13205) (Erin)

DOGFIGHT US plays fast and melodic punk that's got a tough edge to it. The vocals are gruff, but sung. The second song is a cover of THE CLASH's cover of THE EQUALS' "Police On My Back." (2-song CD, no lyrics included. 55 South Central St., Bradford, MA 01835) (Erin)

Here we have a hopelessly optimistic demo by a British band called **GORDON GANO'S ARMY**. Lyrics read like a per-zine over some jingle jangle jingle. At times this almost pokes its smiling head into NEUROTICS/SMALLTOWN territory, but its sheer lack of brawn keeps it mostly swaggering back 'n' forth through Plan-It-X Records City. (12-song CD, lyrics included. At the Library Records, PO Box 1398, Southampton, Hants, S016 9WX, United Kingdom) (Justin)

JUDAS has a two-song demo with no real cover, just a piece of paper that says "Judas Demo, power violence?" on the front and the lyrics on the back. Well, to answer the question I would say yes. The two songs clock in at less than two minutes total. They both sound pretty similar with short bursts of blast beats and growling vocals separated by heavy, slow parts where the guitars ring out and the drums take center stage. Apparently they have a 7" coming out that I wouldn't mind hearing. (2-song CD, lyrics included. www.16oh.com) (Pete)

From the opening track of Denmark's **KVÆRN**'s demo, you know what you are in for. Punk rock, plain and simple. Mid-paced songs, 1-2-1-2 drumming, snotty vocals with good back ups, slightly clean guitar that at times whips out some wankery, and bouncy bass lines. Not a bad recording either. (8-song cassette, no lyrics included. marzwin@hotmail.com) (Justin)

MEAN STREETS play classic-sounding, catchy, mid-tempo street-punk-style punk rock. The songs are hooky and infectious, and the vocals are sung with a bit of a snarl. The group back-ups urge you to join in. (5-song CD, no lyrics included. 718 McClellan St., Philadelphia, PA 19148) (Erin)

THE MECHANICS OF ROMANCE is a high-energy synthesizer-driven punk band that dabbles in garage. Their songs are pretty fast, totally easy to dance up a storm too, and rock up a storm. The vocals are sung with force, and then there is the occasional theatrical edge they bring in. This is awesome, but there is a tiny apologetic note about being rough around the edges, to which I would say, "Please, don't try to lose that edge!" Smooth keyboard bands is not what punk needs. You all are great the way you are! (7-song CD, no lyrics included. 2421-A S. Kinnick Ave., Milwaukee, WI 53207) (Erin)

MIDDLE AMERICA plays classic thrash-part/mosh-part punk rock. Remember when thrash was fast enough to circle pit to, but not a whole separate genre...? That's what they're going for. Succeeding at it, too. The vocals are shouted and energenic. (8-song cassette, no lyrics included. $4 ppd: 4442 Adams St., Whitehall, PA 18-052) (Erin)

MODERAT LIKVIDATION, yep, the old Swedish punk band, has a tape in the demo section! Our friends in Malaysia have re-released this stuff, recorded in 1983, with two live songs as a bonus. Thanks! As for the music, it's great. Hardcore that's catchy without losing one bit of anger or fury, raw without making you wonder if there's dirt on your record needle, and tough without being macho. Ah, the classics. (22-song cassette, no lyrics included. c/o Black Konflik Records, No. 59, Lorong 3, Taman Kenanga, 27600 Raub, Pahang, Malaysia) (Erin)

NAKED has a three song demo that belongs in the previous decade. They play emo in the SUNNY DAY REAL ESTATE style much like all those Midwestern bands did ten years ago. It may be a little heavier at times but it has the typical mid-tempo songs

with picked out guitars that build into noisy strumming then fall back into the quiet softness. If you're thinking CHRISTIE FRONT DRIVE then you've just about got it. The songs are both well written and well recorded. (3-song CD, no lyrics included. naked_nico@yahoo.fr) (Pete)

Here we have a second demo from Albany/Schenectady, NY's **NUCLEAR FAMILY**. That's a nice thing to see instead of another band rushing to put out vinyl. The last thing the world needs is another premature record. Well, not that this would be a bad record—on the contrary, this would be a really cool one actually. Cool melodic punk rock with a lady vocalist that actually sings. Sometimes it's a bit much but overall it works really well. The music is really basic but very well executed. (6-song cassette, lyrics included. 5 State St. Apt 2, Schenectady, NY 12305) (Justin)

ONE TAN ARM is a strange punk band in the tradition of the BUTTHOLE SURFERS when they were actually weird. Musically, there's a lot of classic rock style instrumentation and pacing, and there's also a lot of electronics. But then there's a large strain of mind fuck, both in the covers (Pretty Vacant by the SEX PISTOLS, for instance) and in the vocals (crooning, reverb, other effects, etc.). Some of it is great, some tries and fails, and some just doesn't make it out of the starting gate for me, but damn, it's nice to see some genuine weird music, and an effort at making something from the heart. (10+ song CD, no lyrics included. PO Box 717, Denair, CA 95316) (Erin)

At first I thought that **PANDAMONIUM** was trying to soften me up with cuteness by putting pictures of pandas on their demo cover. I soon realized that there was no cuteness or softening up in their fast, straightforward hardcore songs, and the pandas on the cover are actually having sex. The five songs come in at a total of about five and a half minutes. They combine fast and solid drumming with bar chords that fly pretty quickly over the neck of the guitar and a screaming vocalist who is backed by some youth-crew-style group vocals. It's short, simple, and pretty darn rockin'. (5-song CD or cassette, lyrics included. $2 ppd US/$5 ppd World: PO Box 141048, Minneapolis, MN 55414, pandemonium_hc@yahoo.com) (Pete)

POTATOE FAMINE play high-spirited traditional Irish-style songs in a punk rock way. Lots of traditional instruments as well as the basic punk ones. The recording levels are inconsistent, like where the bass is blowing everything else out, including the vocals, but, you know, I bet this band is not really a listen-to-at-home band, as much as it's a get-drunk-and-slosh-beer-on-your-friends-on-March-17th band. (5-song CD, no lyrics included. $3 ppd: 1848 Court St. NE, Salem, OR 97301) (Erin)

ROB is a guy from Kansas City who loves river living, and sent this tape in that's him playing acoustic odes solo or with a handful of friends, loosely about the trip he and his fellow floatilla folk took down the Ohio River. It's a great document in the acoustic wild freedom sense, and I do like seeing the pictures of far-away friends in the zine. Musically, slow and heartfelt, country music out of punk eyes. (12-song cassette, lyrics included. $2 ppd: 2328 Bellafontaine Ave., Kansas City, MO 64127) (Erin)

SDA plays straightforward hardcore with a sense of humor. Their songs are usually pretty fast, but have some mid-tempo ones as well. The vocals tend to rant, and are usually too loud, but being able to hear about the Zombie Presidents is pretty funny. They also cover THE GERMS, GANG GREEN, VOID, and MINOR THREAT. (30-song CD, no lyrics included. martinpoop@msn.com) (Erin)

SOMETHING FIERCE has a second demo, and this one sounds like they're in the vein of slow and sweet SCARED OF CHAKA, while still having power-pop overtones. It's still good, but they sound like they made their choice of what sound they're going for. I like it, but I miss the variety of the first demo. (2-song CD, no lyric sheet. $2 ppd: 3515 1/2 Granstark, Houston, TX 77006, somethingfiercemusic.com) (Erin)

STRANGERS have a great-sounding demo in cool packaging. They play heavy hardcore songs with thick guitars and deep vocals that sit somewhere between screaming and growling. It's sort of a mix between '90s HIS HERO IS GONE-style hardcore and the more metal-inspired hardcore of, say, NEUROSIS. It's a demo that is worthy of being an actual record. (4-song CD, lyrics included. 4a Devon St., Aro Valley, Wellingon, New Zealand, www.strangersknow.com) (Pete)

I think it's quite funny when kids in a cheesy punk band such as **UP SCUMBAG** feel it necessary to copywrite the songs on their demo. It's a good thing though because I was going to steal the whole thing and pass it off as my own. Most of the songs are a bit poppy but in the play-as-fast-as-you can punk vein, sort of like the first SCREECHING WEASEL record. There is one song that has me stumped because most of it sounds like a crappy mainstream rock song from the 1990s, as if they just really got into the COUNTING CROWS or MATCHBOX 20. Overall the CD sounds like a typical high school punk band. (16-song CD, lyrics included, all rights reserved. 7634 Madden Lane, Fishers, IN 46038, upscumbagpunk@aol.com) (Pete)

VON BASH plays lo-fi homespun grindcore. The songs are very short, and the blazing pace only lets up for a moment with an intro, or a middle mosh-part here and there. The vocals switch off between the high-pitched screamer, and the deep tones of the growler. (11-song cassette, no lyrics included cause their lyrics don't mean anything. $2 ppd: 1142 Illini Dr., O Fallon, IL 62269) (Erin)

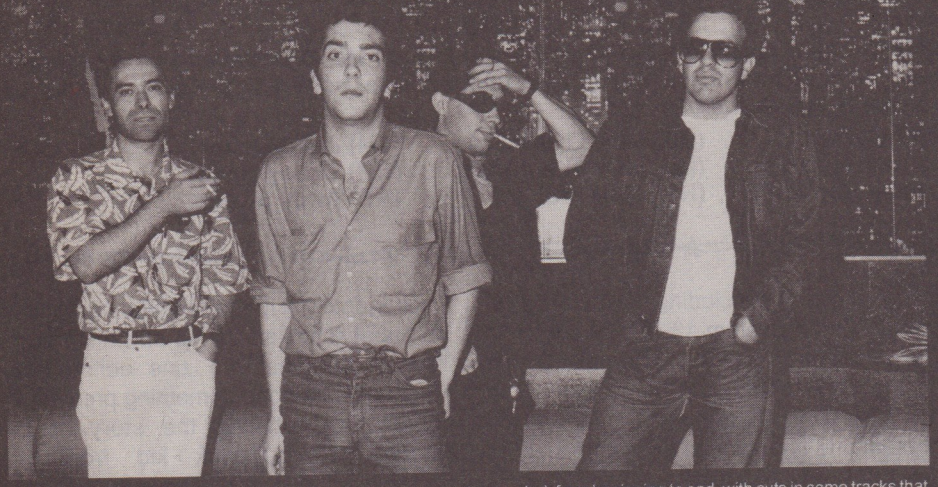
The Netherlands' **WAKING THE DEAD** have a new demo of high-speed, wailing, metallic thrash. Chunky guitars, yelled vocals, and some mosh parts. This is very 1987. Cool effort. (13-song cassette, lyrics included. www.skateordiemotherfucker.nl/waking.html) (Justin)

This band is called **WOMEN**. Yes, WOMEN. Huh. Elements of garage, pop-punk, and RAMONES styled punk rock pop through here and there but they do a good job of blending the seams. Nothing comes off as awkward. Again, clean guitars, decent recording and snotty vocals. Punk. (5-song CD, no lyrics included. c/o Sean Byrne, 331 Mercy Street, Philadelphia, PA, 19148) (Justin)

OK, referencing the WIPERS in reviews these days is a standard practice in which 95% of the time the reviewer is just looking for a bag to put this new product in. Just because it creeps along and has unusual song structures with a clean guitar, "Youth of America" it does not make. *However*, **YOUNG FIT MALES** have dropped a couple tracks on this demo that could have fallen right off *Is This Real*. Musically that is; vocally it's quite different. The intro, "Walk the Deadline," which merges into the song "In the Industry" are collectively one of the coolest tracks I've heard in a while. The guitar playing is so Greg Sage that it's gotta be deliberate. Not to cheapen it and not to say that the others songs don't totally rule harder than most, they just don't stand out as much. With the exception of "My Cherry Red," the songs are faster and more predictable but in time I have a feeling those will grow on me like warts. Track this motherfucker down for the songs I mentioned above like it's Ice-T in that movie where they let him loose in the woods so they can hunt him. Ah!!!!! Plus the cover art has to be seen to be believed. A keeper for sure! Rad Rad Rad. (8-song cassette, lyrics included. crew@pinc-media.org) (Justin)

TƎK

1984 Live DVD + first demo CD



Terrorism, Destruction, and Kaos. The best and most underrated punk band from Spain from the '80s. They were fast, abrasive, caustic, unsettling, dangerous... A band of true radicals that pushed and provoked far beyond the realm of the pamphlet. The DVD contains a 1984 show in the Ya'sta Club (Madrid), that has been kept as it was originally recorded, from beginning to end, with cuts in some tracks that were logically unrestorable. Along with all of this you've got a CD with the demo songs plus some separate recordings before their "Esto es una empresa capitalista" debut album. And of course, there is a good surprise bonus track! No more excuses. Enjoy them; poison yourself.

http://www.myspace.com/rumblerecordsspain
WE ARE LOOKING FOR DISTRIBUTORS, PLEASE CONTACT US
DIRECT ORDERS ARE WELCOME: rumble@telefonica.net $14 PLUS POSTAGE

NUCLEAR SKULL

"Diy and let it fly" attitude!!

NUCLEARSKULL

The Vengeful Legions" EP
$5 ppd usa/overseas $8

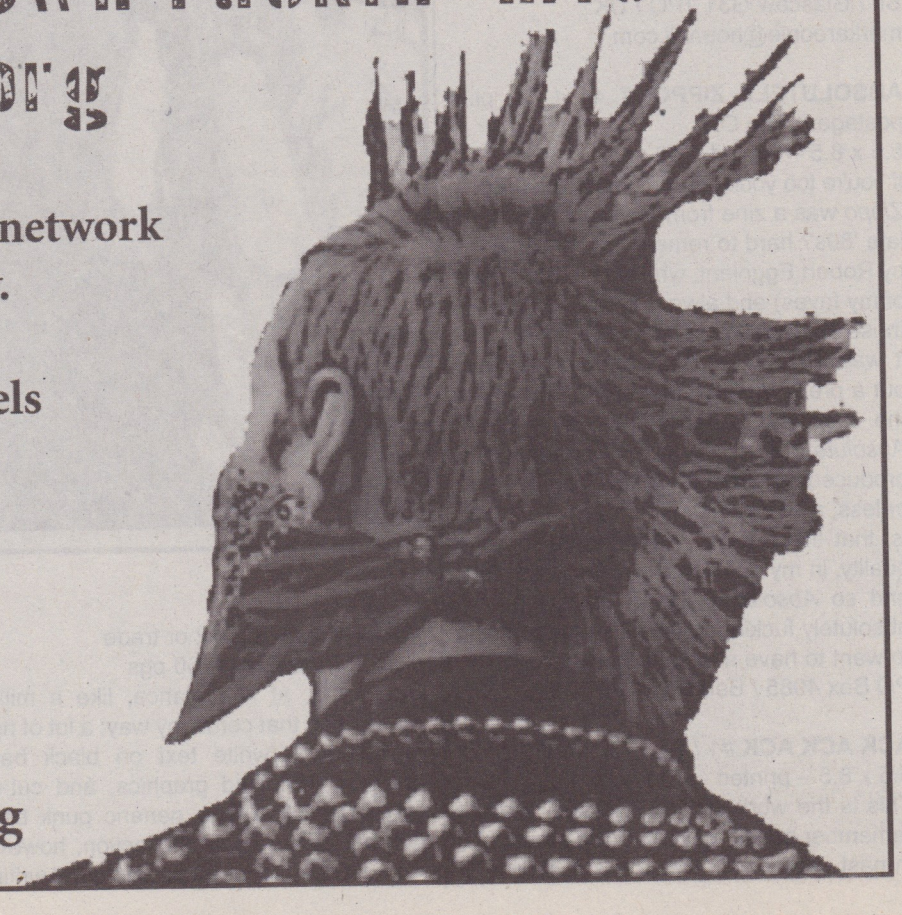
NUCLEARSKULL
1101 98th st #6
Bay Harbour
Fl. 33154

Book Your Own Fuckin' Life

www.byofl.org

A worldwide resource network for the diy community.

bands, promoters, labels radio stations, zines, other and etc.



http://www.byofl.org

ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(AA) Ariel Awesome
(JB) Julia Booze
(PC) Paul Curran
(DH) Damian Harris
(CH) Cassie Harwood
(CS) Chris Hubbard
(MJ) Meredith Jones
(NM) Nick Mangel
(JM) Jeff Mason
(CR) Casey Ress
(AS) Andy Shoup

ABANDON #2 / £1, $2 or trade
5.5 x 8.5 – copied – 36 pgs
First word that comes to mind is gobbledygook, because the text keeps changing direction or being cut off and the pictures are all blurry or faded—kind of like your drunk friend trying to tell you something right away without saying hi first. But if you just listen to him, he's being pretty funny and smart, especially the book reviews and shit list. Interview with Scum System Kill, plus tons of writing about music and other nonsense. But what's up with taking up like, four or five pages with a confusing list of shit for sale? Are you serious? I'm still going to look for #1. (JB)
Mark Nelson c/o Green City / 23 Fleming St. / Glascow G31 1PQ / UK
markaroonie@hotmail.com

ABSOLUTELY ZIPPO # 41 / $1 plus postage (trade OK)
5.5 x 8.5 – copied – 40 pgs
If you're too young to remember, *Absolutely Zippo* was a zine from the early '90s, (and late '80s? hard to remember). It was done by Robert Eggplant, who was in Blatz (one of my faves) and always around Gilman in those days. The zine was never *stellar,* but it was always amusing enough, fleshing out a pretty detailed picture of punk life in the East Bay. After a few years of no *Absolutely Zippo,* it is once again being produced, and it is the same quality more or less, as it was in the old days. *The thing is,* that these days, the standard for zine quality, in my opinion is running pretty low, and so *Absolutely Zippo* actually seems absolutely fucking killer. Kids, you're going to want to have a look at this one. (AS)
PO Box 4985 / Berkeley, CA 94704

ACK ACK ACK #1 / $4
5.5 x 8.5 – printed – 40 pgs
This is the work of Matt Average, a guy I remember seeing quite of bit of around SF in past years. *Ack Ack Ack* is a short and sweet photo zine including live action photos of Demon System 13, Tomorrow, John Brown's Army, The Rites, and other bands of the thrash/hardcore persuasion. The overall graphic theme is solid, as are the photos, and I guess that does it; this entire thing is pretty well put-together. Check it out. (AS)
Iso3200press / PO Box 64666 / LA, CA 90064

AGAINST #1-#2 / $2 or trade
5.5 x 8.5 – copied – 50 pgs
Against is, at first glance, like a million other zines that come my way: a lot of negative Xerox (white text on black background), purloined graphics, and cut-out text gluesticked to a generic punk background. Upon closer inspection, however, *Against* stands out with some good writing. I'm wondering if it's semi-autobiographical: it's about a fucked-up kid and his friends. Then, I see that the zine editor, Riley MacLeod, has done something pretty awesome: he's retelling the story of the Buddha as a punk kid from the Connecticut suburbs. The retelling of a classical myth or tale, and radically altering the setting is an awesome and actually very imaginative way to go. This format has worked some serious magic, from *Black Orpheus* to *Star Wars* to *Ran,* and it definitely works here. Good work. (AS)
1157 43rd St. D-1 / Brooklyn, NY 11219

BATHROOM RENOVATIONS / $3 or trade (tape, zine, or 7")
5.5 x 8 – copied – 44 pgs + 90 min cassette
Typewritten, cut and pasted, and music-obsessed, *BR* reads like a sibling of *How Much Art Can You Take?* Both are heavy on reviews, not of whatever crap got sent in, but of shit they dug up and are stoked on. Well, this one does lead off with write ups of "7"ers I don't need," 47 records which survived previous purges and the author is wondering why. Both read like beer was consumed while they were being written, and I don't mean one can. Also included is an interview with Social Circkle, one of the better interviews I've read in a while. The zine comes with a tape as well. Evidently *Ugly Things* published an article, "The Top 100 DIY Records," and this guy utilized the *MRR* record library to tape many of the records from the bottom half of the list, and his hard (?) work is replicated here for your entertainment. I certainly love the cassette format, though I'd rather hear 30 minutes of thrash or region rock than 90 minutes of the Desperate Bicycles and their ilk. Anyway, this zine is sweet as hell. Send three bucks if you're into the tunes, otherwise trade. (JM)
5 Roberts Pl / Readville, MA 02136

BROKEN PENCIL #35 / $5.95
10.5 x 8.25 – printed – 72 pgs
This is a Canadian magazine meant as a resource for people interested in alternative culture. A notable spotlight that's zine related is "Deleted Aines: Digging the Dirt on Ex-Zinesters"-even if you've never heard of the zine, who cares? It's always fun to see why someone stopped doing it or what their long lost zine was. Some features include discussion on website ZineWiki, Zine libraries, and independent artists Mathew Thomas and Steve MacIsaac. (MJ)
Broken Pencil / PO Box 203 / Stn P / Toronto, ON / M5S 2S7 / Canada
www.brokenpencil.com

CRAMHOLE! BECAUSE PEOPLE EVERYWHERE ARE TOTALLY FUCKING ANNOYING #1 / $3
8.5 x 6.5 – copied – 40 pgs
Yeaaah! I couldn't have said it better myself. The world is full of so many creeps and jerks, it's about time someone expressed their rage towards them in such an eloquent and graceful way. I'm gonna start carrying around a copy of this zine in my pocket and whacking all the dumb assholes who I encounter throughout my day. Everyone will suffer from hate papercuts and I will feel a whole lot better. Comic by Billups Allen and Amy Shapiro, my new heros. (CH)
232 E. University Blvd. / Tucson, AZ 85705
cramholethecomic@hotmail.com

DOLL #238 / $?
7.5 x 10 – printed – 140 pgs – Japanese
It is somewhat amazing to me that I could be so enthralled by a magazine in a language I don't understand with a cover story I could give two shits about. This month *Doll* focuses in on NYHC, promising it will "rise again". Is it just me or does that sound like the premise of a particularly bad horror movie? "Oh no those jersey clad zombies are moshing people's brains out! Aaaahhh!" To go with their special feature on New York hardcore, they threw in some interviews with Madball and H2O. But, the exciting parts for me were special sections on Ungdomshuset, and a "Welcome to Venice" article about old and new Southern California Bands. And of course the pictures of Japanese bands and ads. Did you know that bullet belts are like a hundred bucks over there? Craaazy. (AA)
No. 303 Aota Bldg. / 3-1-9 Kita Kohenji Suginami-Ku / Tokyo / JAPAN

FOLKZINE #2 / $?
5.5 x 8.5 – printed – 30 pgs – English
Hailing from Sweden with a pagan/black metal-esque cover with the words "a nature inspired D.I.Y. produced fanzine" I was hoping this zine was about living in the woods wearing medieval armor and recording epic metal in preparation for burning churches and slaying rival band members. But no, the editor turns out to be a happy-go-lucky Swede who interviews relatively rather poppy bands, like the Assassinators and La Piovra. Other interviews include Death Token and REFUSE/ALL. There is also a lengthy bio on the Scottish band Alternative and plenty of reviews at the end. I was left wanting to know more about how the zine was inspired by nature, or just any insight into the editor's life besides how long it took him to put out the zine. I guess I just like stories better than interviews and reviews. The highlight for me was the vegan recipes in the back accompanied by photos of the dishes. They made me really hungry so I went and got a burrito. (DH)
Andreas Nilsson / Nydalavägen 54d / 352 48 Växjö / Sweden
folkzine@hotmail.com / www.folkzine.tk

LA FRONTERA / $1.25
4.25 x 5.5 – copied – 52 pgs
This political perzine was written while doing volunteer work with people on the Mexican side of the US-Mexico border. The tone alternates from informative to angry to poetic, kind of at random. For people who are not familiar with border issues, this would serve as a good primer; and those who are passionate about the plight of Mexican immigrants and border communities, you'll want to hear Melissa's take on the whole thing. This zine is chock-full of hand-written articles and journal entries, and the photos set the mood and scenery well. Send payment via PayPal to the address below. (PC)
girleveryday@gmail.com

THE FURY #16 / $1
4.25 x 5.5 – copied – 52 pgs
Giggly, making out at Kinko's, I kept reading it out of order. Looking at the pictures and falling type made me want to start drawing blueprints for my own projects again. That's what this is, a beautiful little piece of a person's brainwaves—essay-like pieces on rock n roll radio and a well-disguised plea for zines (not message boards), with sparks of more personal notes and story telling, on making music, living with impossible people, hiding out finding places to sleep in a University, a wide spectrum of approachable writing, even reviews and ads. Really it is worth mentioning how attractive the lay out is, I can't stop looking at it, with the right amount of blacks and whites and copy art that ya never see anymore because of that damned computer. (JB)
Mark Novotny / 5413 Sixth Ave. / Countryside, IL 60525

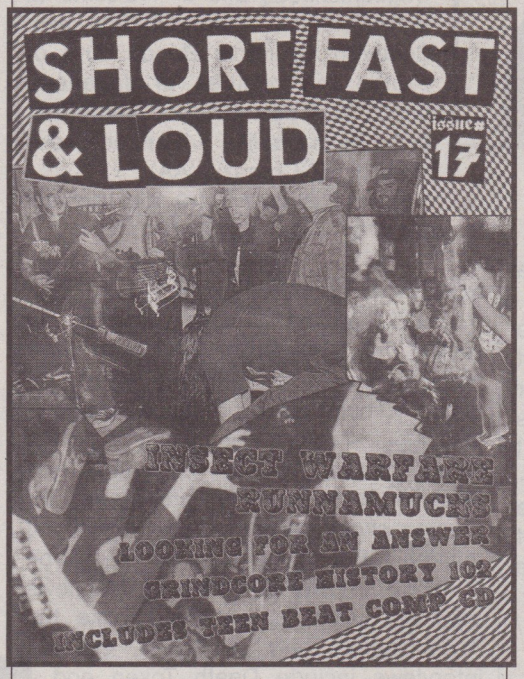
HERE IT IS #3 / free
8.5 x 5.5 – copied – 40 pgs
I really like the cute *Doris*-style scribbles and drawings littering this zine. The words did nothin for me though, cause I don't really like reading about how hot someone's friends are, or how they are feeling generally bummed or bored or unproductive. Making a zine about feeling unproductive does not equal being productive. I dunno if writing about being bummed will make you feel any better either but I hope it helped you. Bah. Still though, I checked out this girls website and she's got some killer drawings up, so check 'em out. (CH)
PO Box 7023 / Richmond, VA / 23221 / hellomermaid.com

JESUS THE NON-DENOMINATIONAL ROBOT / $3 or trade
5.5 x 4.25 – copied – 40 pgs
Self-indulgent maybe, a little senseless for all the work. Every page has a small piece of a sentence on it, for really quick page turning, and looks like it was originally a stencil, then copied, which makes me wonder if this narrative could be all over town somewhere in Juneau, Alaska. That would make it better, if I was really looking at photographs of the outside of say, the nudie bar with a crazed Jesus robot story all over it. Apparently it was screen-printed in someone's serigraphy class, and the accompanying pictures laid out with Microshit Publisher...um…whatever. The story is about Jesus waking up under a film canister as a robot, finding his dead virgin mother in the form of a hobo, and finding a lady to hang out with. It is laced with non-sequitor goofiness and really terrible art. Every zine purchased gets $1 donated to the Anarchist Black Cross. (JB)
Enchantment Under the Stars / P.O. Box 35056 / Juneau, Alaska 99803

KISS MACHINE #14 / $5
8.5 x 7 – printed – 74 pages
This pretty cute crafty art-filled zine is yet another reason to be oh so jealous of our Canadian zinester neighbor's government funding. This installent of *Kiss Machine* is the Activity Issue filled with good writing and clever ideas. In fact, I think clever is the best adjective for this zine, demonstrated by the cards to give ex-friends, and the paint your own penis page. It's a little too clean and glossy and orderly to get my full gushing approval. So, let's call it neat. (AA)
PO Box 108 / Station P / Toronto, ON M5S 2S8 / CANADA

PIPE BOMB #37 / $1
8.5 x 5.5 – copied – 30 pgs
First of all, any zine that makes it to issue #37 is an achievement worthy of praise. This zine is mostly comics, most of which fail to capture my interest, and some perzine type stories, and artwork. (NM)
zinepipebomb@yahoo.com

PRACTICE PRECEEDS FORM: ZEN PERSPECTIVES ON CREATING INSURRECTIONARY NETWORKS / Free?
5.5 x 8.5 – copied – 22 pgs
Another boring, self-indulging pamphlet by the oxymoronic commie anarchists. Yet this one is worse than most. The pamphlet begins by quoting Alan Watts's essay, "Beat Zen, Square Zen, and Zen," in which Watts worries that a lazy and self-serving reading of the classic Zen texts was being used to justify a "a very self-defensive Bohemianism." Then the pamphlet states, "He had reason to worry." I don't know if this means that they think the beats were posers or that the pamphlet is about to follow in their footsteps, because what comes next is 15 pages of quotes from a Zen for beginners book. But every time the word Buddhism comes up, the "Buddh" part is blacked out, leaving only the "–ism." And then what is worse is that after I spent about twenty agonizing minutes bored out of my gourd trying to figure out what is going on here, the last page disclaims the whole thing saying, "this zine is just a joke, but it's also a weapon." Basically, they put something out there and then retracted it in case anyone might think of them as foolish. A useless read. (DH)
Liberation Projects / 838 E. High St. #115 / Lexington, KY 40502



PUTANG INA MO #8 / Free!
8.5 x 11.5 – copied – 26 pgs
Nicely assembled zine from the Philippines—basic cut 'n' paste style with a few cool illustrations here and there. The major feature in this issue is a "zine forum" where eight different zine editors answer questions about their respective projects, and there are also music and zine reviews and an article on culture jamming reprinted from the *Adbusters* website. The reason to check this issue out, however, is the excellent 5-page Filippino scene report. Nice job! (CS)
c/o Jay Garcia / Cluster-M, Lot-72 / Bagong Nayon-1 / Antipolo City, 1870 / Philippines
www.granpeligro.tk /
imyourvalium@yahoo.com

SHORT FAST & LOUD #17 / no price listed
8.5 x 11 – printed – 88 pgs + CD
I always enjoy this newsprint trash. I guess I like reviews and ads of the latest fast hardcore, etc., in which these Cotati lifers must be waist-deep. The interviews are OK, nothing special, and include Runnamucks, Spain's Looking For An Answer, and Gulf Coast grinders Insect Warfare. There is an extensive look back at Fear of God, a piece on '80s crossover records, one of the more sophisticated recipes I've seen in a punk project, Ami Lawless reporting on her vacation, and some other columns—sadly, no party war stories this time. Included is a 28-band/song, 25-minute CD of younger bands playing (mostly) relentless thrash. The majority are not ready for prime time, but a few will inspire the listener to seek out their other material. I bet you can find the price in a Six Weeks ad someplace. (JM)
225 Lincoln Ave. / Cotati, CA 94931
sixweeksrecords@comcast.net

SKITLIV! #3 & #4 / 10KR + postage
5.5 x 8.5 – copied – 48/60 pgs – Swedish
Wild, Swedish drunk-punk zine with some great style. Interviews with tons of current Swedish faves like Wolfbrigade, Uncurbed, Warcollapse, and Sunday Morning Einsteins… and lot of penis pics! Issue #3 includes a free 4-song CD by

Warvictims (brutal crusty D-beat; pretty fuckin' good)—and this issue gives you the most penis for your hard-earned krona. (PC)
Box 13 / 114 79 Stockholm / Sweden
skitliv666@gmail.com /
myspace.com/warvictims

SLINGSHOT #94 / $1, free to prisoners
17 x 11 – printed – 16 pages
Long running local organ *Slingshot* is always a good read. They keep getting better too. This issue addresses several topics as usual, the best of which includes the controversies of biodiesel (excellent!), big pharma, mental health, SF 8, Native American struggles, and DIY rat control (where was this when I needed it!!). Excellent! (NM)
3124 Shattuck Ave. / Berkeley, CA 94705

SO LONGVIEW #1 / $2
8.5 x 5.5 – copied – 96 pgs
Kyle, editor and interviewer of *So Longview*, seems to have tracked down every current and former member of the Longview punk scene to record their experiences in the Longview scene. The result is a pretty tremendous zine with over 25 interviews, each concise, interesting and honest. This might be the best reason to make a zine, documenting a culture and a population that has a tendency to fade and disappear. Longview has never been anything but a train stop on the way to Seattle, but even without any personal connection to the city I really enjoyed the collection that Kyle has presented. Oh yeah, all money benefits a local homeless shelter and a books to prisoners project. Keep putting this out! (CR)
136 Tanglewood Dr. / Longview, WA 98632

TORD-BOYAU #2 / free + postage (€2.30 to the US)
5.5 x 8.5 – copied – 40 pgs – French
A really nice looking zine dedicated to bike culture. The text all looks like third-generation copies of newspaper articles, which is a really cool effect that looks rough but is still readable. And the photos look great—it's neat to see Critical Mass riding through old cobble French streets. The writing cover topics like Critical Mass (*bien sûr*), the effects of car exhaust on bike riders, and the local bike scene in a city with the coolest name: Angers. *Recommandé.* (PC)
Xavier Barbarit / 1, bd Ayrault / 49100 Angers / France
peste.cholera@wanadoo.fr

TOTAL DESTRUCTION #3 / no price listed
8.5 x 11 – copied – 12 pgs
The layout is pretty boring, and the print is pretty big. There is a report on the state of vegan straightedge in the US, from a participant in the Gather/7 Generations tour. This piece, which overall is positive, berates the "old guard" of jock asshole kids, and bemoans the youth who talk the talk but don't liberate anything. Reprinted is a manifesto from an old gay separatist paper, "slightly modified," about queers turning self-hate into hatred of heterosupremacy. Another article deals with prisoner support. Some flyers appear, celebrating queer straightedge. I would have appreciated this more if it was half as many pages with twice the content. (JM)
Liberation Projects / 838 E High St. #115 / Lexington, KY 40502
www.impassionedinsurrection.info

WELCOME TO FLAVOR COUNTRY #10 / $1 or stamps
8.5 x 10 – copied – 50 pgs
This zine covers several topics through poems, short stories, and general rants, mostly they're about the author's job he has working for a government-run environmental protection agency. It's interesting to see how he rationalizes being a punk but also working for the government-not a popular topic to my knowledge, but definitely one worthy of being read. Awesome things that are included are: some really funny haikus the author found at work on topics such as lost data and toner accidents, and his thoughts on riding the bus. I couldn't really get into the short story he wrote about two guys discussing their love lives—because guess what? Guys don't talk like that! The conversation between the two twenty-somethings in a coffee shop reads like something from *As the World Turns*: "Love is a very intense emotion and often times it will turn you into someone you're not—years down the road you wonder why you did what you did." Barf! And the guy's girlfriend was Alex, the "Seminal indie rocker minus the elitist attitude." Sounds like a tagline for some reality TV show. The author's creative writing isn't exactly his strongpoint, but his pieces reflecting on his life are worthwhile because they aren't fake like his stories—they read more like the voice of an actual person. (MJ)
Kurt Morris / 8820 Stone Ave. N. #301 / Seattle, WA 98103
www.myspace.com/welcometoflavorcountry

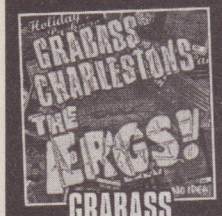
WORLD DOMINATION THROUGH DUMPSTER DIVING #19 / free
8.5 x 11 – copied – 52 pgs
It's a thick one and ever square inch is packed with writing on Anarchism, sobriety, and personal responsibility. The straightedge writing is predictably preachy, but I do respect the idea of reinventing straight-edge as a radical faction instead of a numbskull reactionary subset. A good portion of the writing is directed towards urging the punk residents of Pensacola to play an active role in the scene, rather than working, drinking, or updating their blog. Unfortunately I thought the best writing and most compelling reading came from the articles that were reprinted from other zines. I can't say that I walked away feeling particularly inspired by *WDTDD*, but I can appreciate the enthusiasm and commitment of the authors and have no doubt that portions of their readers will be inspired to action. (CR)
PO Box 1661 / Pensacola, FL 32591

NO IDEA

¡MAILORDER!

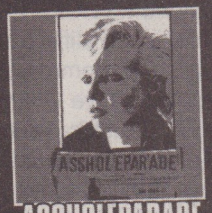
noidearecords.com

• THOUSANDS OF RECORDS, CDS, SHIRTS, + FUN STUFF ONLINE •

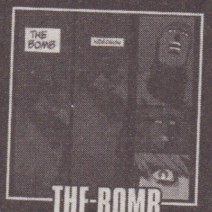


GRABASS CHARLESTONS & THE ERGS –7"

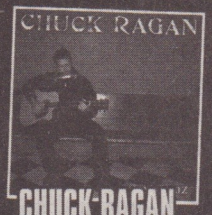
BRIDGE AND TUNNEL
7" / iTunes



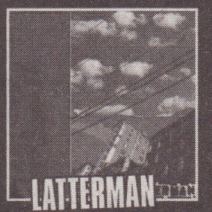
ASSHOLEPARADE
"Student Ghetto Violence"
LP/CD — NOW ON VINYL!! —



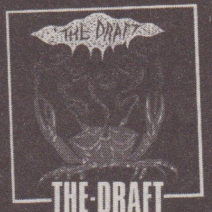
THE BOMB
"Indecision" LP



CHUCK RAGAN
"Los Feliz [live]" LP



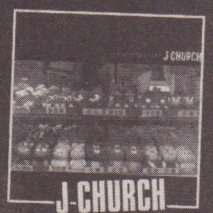
LATTERMAN
"We Are Still Alive" LP



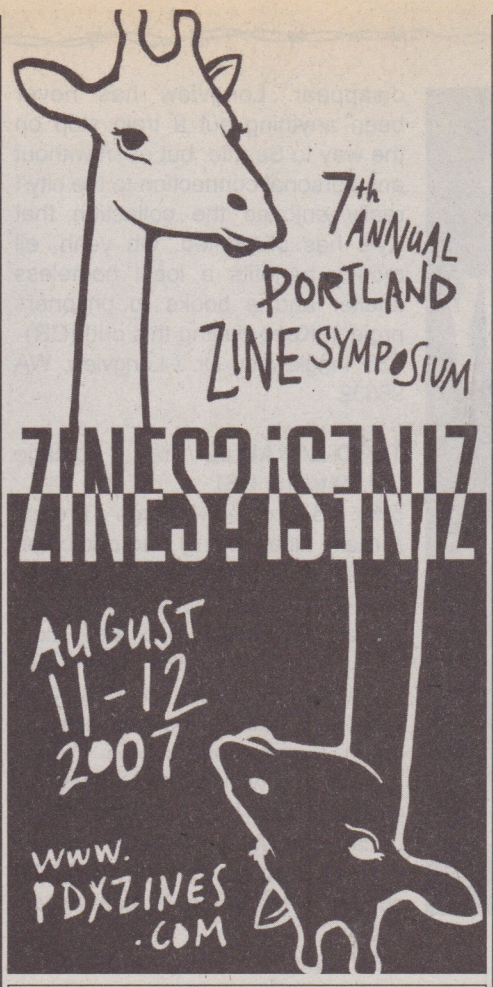
THE DRAFT
"Devil in the Shade" 7"
"Stop Wastin" 7"
"In a Million Pieces" LP

DEFIANCE, OHIO
"Share What Ya Got" LP
"The Great Depression" LP/CD

HOT WATER MUSIC
"No Division" LP / iTunes
"Forever and Counting" LP
"Fuel for the Hate Game" LP/CD
"Never Ender" LP/CD
"Finding the Rhythms" LP/CD
"Live at the Hardback" CD
...and more!

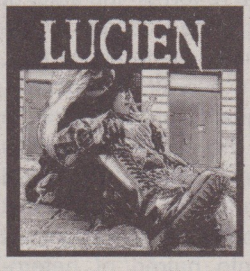


J-CHURCH
"The Horror of Life"
LP/CD



OUT NOW ON DEADLAMB RECORDS

LUCIEN



10 SONG HIGH ENERGY CD ALL THE WAY FROM SWEDEN TO ROCK YOUR SOCKS OFF

OUT SOON

CALIFORNIA REDEMPTION "DO NOT RESUSCITATE" 4 SONG 7" EP ON RED VINYL

DEADLAMBRECORDS.COM

REVOLVER USA DISTRIBUTION

www.midheaven.com • since 1992

MARK SULTAN
"The Sultanic Verses"
New solo album by the artist also known as BBQ.
mailorder:
LP - $9.75
CD - $12.00

We also carry releases by the following labels:

IN THE RED

BLACK LIPS "Let It Bloom" LP/CD
DIRTBOMBS "If You Don't Already, Have a Look" 2xCD (collection of singles and comp tracks), "Dangerous Magical Noise" LP/CD, "Ultraglide in Black" LP/CD
REIGNING SOUND "Too Much Guitar" LP/CD, "Timebomb High School" LP/CD
CONSUMERS "All My Friends Are Dead" CD ('77 punk, pre-45 GRAVE)

BROKEN REKIDS

ZOUNDS "The Curse of Zounds" 2xLP/CD
THE MOB "Increase the Tribe" 2xLP/CD (classic early-'80s peace punk)
HARD SKIN "Hard Nuts & Hard Cunts" CD/LP picture disc, "Same Meat, Different Gravy" CD
FEEDERZ "Ever Feel Like Killing Your Boss?" CD, "Teachers in Space" CD
TYRADES s/t LP/CD
THE GITS "Frenching the Bully" LP/CD

BONER

FANG "Landshark/Where the Wild Things Are" CD (first two releases)
MDC "Millions of Dead Cops/More Dead Cops" CD (1st LP, early EPs)

NEUROT

NEUROSIS "Pain of Mind" 2xCD (includes 1st LP and demos)
CHRIST ON PARADE "Sounds of Nature" CD

PINK FLAG

WIRE "Pink Flag", "Chairs Missing", "154" CDs (classic first 3 albums), "On the Box" DVD (live in 1979), "Live at the Roxy/Live at CBGBs" 2xCD (77/78)

PESSIMISER

DESPISE YOU "West Side Horizons" CD
PHOBIA "Destroying the Masses" CD/10"

YOUNG GOD

SWANS "Filth/Body to Body, Job to Job" "Children of God/World of Skin" 2xCDs

SEPIA-TONE

DMZ s/t CD (original 1978 classic)
REVELONS "Anthology" CD (late-'70s/early-'80s NYC band w/ members of BLONDIE, TELEVISION)

Plus thousands of other punk, garage, noise, and indie titles in stock! Check our website.

REVOLVER USA titles available from Midheaven Online Mailorder

415-241-2437 • www.midheaven.com

PASS OUT
RECORD SHOP

OPEN EVERY DAY
NOON TO 10PM(???12AM)

SOUL
HARDCORE

PUNK
GARAGE

131 GRAND STREET
BETWEEN BEDFORD + BERRY
VINYL*CDs*DVDs*ZINES
IN STORE PERFORMANCES
WILLIAMSBURG, BROOKLYN

NEW EXHIBIT
THE PHOTOGRAPHY OF
CANDERSON (CHICAGO)
IN THE PASS OUT GALLERY
http://www.flickr.com/photos/canderson/sets/

black lips live by canderson

PUT-ON RECORDS DEBUT 7"S

UN-SUGAR COATED PUNK POWER POP
PANDORAS MEETS SAINTS

BIG FUN
PASSING THE TIME
B/W HOLD ON
PTN-001

PUNK THRASH DUO WITH A RIPPING TAKE
OF SYD BARRETT'S "SEE EMILY PLAY"

I.C.U.
17 MINUTES
+ 2 MORE
PTN-002

WWW.PASSOUTRECORDSHOP.COM
WWW.MYSPACE.COM/PASSOUTRECORDSHOP
WWW.MYSPACE.COM/PUTONRECORDS
WWW.MYSPACE.COM/ILOVEBIGFUN
WWW.MYSPACE.COM/ICUNYC

PUT ON RECORDS

ANIMA MUNDI

debut cd out now.

// anima mundi [Lat.] World spirit //

Anima Mundi was chosen as a name because by definition it is something that everyone is a part of -- a collective entity; a unified energy; a global tribe.

In Nature, when any living thing is cornered by a predator or aggressor, it will use whatever means are available to survive. It will fight back. In these times, when the world and all who exist upon it have indeed been cornered by those in power -- who care nothing for our protests, our dissenting voices, our passive resistance, our civil disobedience -- our only options are public education, community organizing, and direct action.

available now from

MORTARHATE RECORDS

PO BOX 448
ELTHAM LONDON
SE9 2QS
ENGLAND

PO BOX 2766
HOLLYWOOD CA
90078
USA

WWW.ANIMAMUNDI.ORG

WWW.MORTARHATE.COM

SIX TWO FIVE

OUT WINTER/SPRING-2007:

THIS IS MY FIST/GIANT HAYSTACKS
Split 7" Bay Area angst ridden punk

CHARM / UG MAN - Split LP
Hyper-manic Tokyo thrash punk

CRUCIAL SECTION/HIT ME BACK-EP
Split of flannel-induced thrashcore

BANDANOS/DESTRUCTIONS END-CD
Split CD of 80s crossover madness

50/50 - Debut EP
Gulf coast skate-violence, ex-MGR

CALIFORNIA LOVE - CD
Brutal Bay Area Grind-violence

BxUxSxH - LP
Brazilian JFA style '81 skate punk

V/A - Trapped in a Scene LP
US/Canadian Fastcore Mayhem

SEVERE - Demo EP
Brutal Ohio-violence. Lmt to 500.

ENDLESS BLOCKADE/WARZONE WOMYN
Split Lp:Death to weak powerviolence

V/A-Bay Area Thrash Detonation
Limited LP/CD of local fastcore

SLIGHT SLAPPERS - Tomorrow LP
2nd LP:Tokyo power viuolence legends

APARTMENT 213 - 1993-97 CD
90s raw Clevo power violence

BREAKFAST "3rd and Army" LP
2nd LP-ballistic Tokyo skate-thrash

INSECT WARFARE -Endless Ex.CD
Blasting grind-CD w/EPs,Split,Demo

SOCIETY OF FRIENDS - Coll CD
Manic Texas HC from late 90s

SECOND OPINION - CD
Fast-High Energy thrash, EP,demo,live

BARBARIC THRASH CD COMP SERIES
Digipak CD comps - Euro, Japan, Cali

STILL AVAILABLE:

KUNGFU RICK 2xCD -Insane Grind Collection
JELLYROLL ROCKHEADS LP:Everything on 1-LP
FINAL DRAFT/ARM split EP - Socal Fastcore
CRUCIAL SECTION-2nd LP:Tokyo 80s thrash
MINDLESS MUTANT-EP:Brutal Blast-Violence
KNUCKLESCRAPER-Debut EP:GC powerviolence
SHANK-LP/CD: 1000mph ned-violence
DISCARGA-10" LP:Brazilian LARM style HC
THEY LIVE-LP: Now classic NY fastcore
I SHOT CYRUS-LP: Brazilian fast attack
I DONT CARE/QUILL-Split CD:Tokyo Fastcore
BLOODY PHOENIX-EP: Grinding blastcore
MACHINE GUN ROMANTICS-CD: GC fastness
LORDS OF LIGHT-EP: 3-man grind explosion
CHARM-Shikami EP: Tokyo hyper Distort.
IRON LUNG/SHANK-Split CD: Split-violence
Mosh Circle Jerk Punks Comp LP:
w/RAZORS EDGE, TOMORROW, IDOL PUNCH, plus more
NO TIME LEFT-10":Ballistic NY HC punk
VOETSEK/CONGA FURY/CHAINSAW Split 10"LP
FAR LEFT LIMIT-EP: Awesome Aussie HC
Plus tons more! Check the website below!

Wholesale and Mailorder:
WWW.EBULLITION.COM

FOR WEEKLY UPDATES CHECK:
WWW.625THRASH.COM

WRENCH ★ RECORDS

ON THE WRENCH LABEL:

TITLE:	PRICE:
CRISPY NUTS Will 7" (few copies only)	£2.50
FIFI & THE MACH III New Race 7"	£2.75
FUNCTIONAL BLACKOUTS Raw Dawg 7"	£2.40
HENRY FIAT'S OPEN SORE Gnarly 7"	£2.75
HENRY FIAT'S OPEN SORE Patmos Or Bust 7"	£2.00
LIL BUNNIES Bunnie Hole 7"	£2.00
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.25
PARKINSONS Time To Lose 7"	£2.40
RANCID HELL SPAWN Teenage Lard 7"	£2.25
RANCID HELL SPAWN Scalpel Party CD	£6.95
REAL LOSERS Time To Lose CD	£6.95
SEXUAL ABOMINATIONS R'n'r Meat Hook 7"	£2.00
SUPERHELICOPTER LTD. Indicted 7"	£2.25
TRONICS What's The Hubub Bub CD	£6.95

ON OTHER LABELS:

TITLE:	PRICE:
BLOOD SAFARI Everything I Touch 7"	£2.75
FLASCHEN You're Negative Baby 7"	£2.75
HIPSHAKES OK Alright 7"	£2.75
HOLY SHIT! Jazz Phase 7"	£2.95
LEWD Roughouse 7"	£2.95
LOS PATACONAS Spider-Man 7"	£2.75
LOUDMOUTHS / ROCKS Split 7"	£2.95
M.A.M.A. Rock As Fuck CD	£7.95
RIDICULOUS TRIO .No Fun 7"	£2.95
SHAKIN' NASTIES Victim Of Time 7"	£2.95
SONS OF CYRUS Monkey Business CD	£7.95
SWINEHOOD I'm Starting To Hate 7"	£2.95

POSTAGE RATES FOR 7" EPs: UK: First copy £1, 20p each extra. Europe: £1.65 first copy, 30p each extra. USA and rest of world: £2.20 first copy, 75p each extra.

POSTAGE RATES FOR CDs: UK: First copy £1, 50p each extra. Europe: £1.90 first copy, 50p each extra. USA and rest of world: £2.70 first copy, £1.45 each extra.

UK Customers- pay by UK Cheque/P.O. payable to Wrench Records. Credit Card orders accepted by PAYPAL (www.paypal.com) – send your payment to **mail@wrench.org**.

WRENCH RECORDS, PO BOX 52638, LONDON N7 8YD, ENGLAND
Email: mail@wrench.org
Web site & online catalog: www.wrench.org

DISASTER RECORDS (U.S.A.) www.disasterecords.com & PEOPLE LIKE YOU RECORDS (GER) www.peoplelikeyou.de

southern california horrorpunks are back with their first U.S. tour in 8 years supporting their latest release, SHADOWLAND, available now on Duane Peter's Disaster Records in the U.S., People Like You Records in Europe, and your local store. www.deepeynde.com. new album out spring 2007

www.RedDragonBooking.com

924 GILMAN

JUNE

Friday 15 $8
DOORS OPEN @ 7:30
Agression (L.A.) • Shattered Faith (L.A.) • Verbal Abuse
Oppressed Logic • Midnight Bombers

Saturday 16 $7
SKA NIGHT
Chris Murray (L.A.) • Soul Captives
Golfcart Rebellion (HI) • Davenport Totem
Leftovers (ME)

Friday 22 $6-$10
BENEFIT FOR BAD RAP.ORG
Attack Disarm Takeover • Worhorse (L.A.)
Arise • Chromium Six

Saturday 23
DOORS OPEN @ 7:30
Eskapo • A.N.F.O. (Peru) • La Grita
Ryan Stark (NV) • Thanx For Nuthin' (NV)
Cookie Mosher

Saturday 24 $5
5PM SHOW • BENEFIT FOR THRILLHOUSE RECS
Fleshies • Hey Girl
Bobby Joe Ebola & the Children McNuggets (reunion)

Friday 29
Terezodu (L.A.) • Sad Boy Sinister
Pottymouth Society (WA) • The Plankton Beat (WA)

Saturday 30 $7
Fucked Up (CAN) • Let Down (PA)
Parasites Go! • Red Handed

JULY

Friday 06
Juke (reunion) • Oh Man

Saturday 07
One In The Chamber • T.B.A.

Friday 13
Embrace The End • Hacksaw To The Throat
Spires • Times Of Desperation • Myotonia

Saturday 14
Never Healed • 86 Mentality (D.C.)
Set To Explode (D.C.) • Crucial Cause • Skin Like Iron

Friday 20 $7
DOORS OPEN @ 7:30
Phobia (L.A.) • Intronaut (L.A.) • Book Of Black Earth
Rosetta (WA) • Agenda of Swine

$2 YEARLY MEMBERSHIP
ALL SHOWS ARE ALL-AGES
ALL SHOWS START AT 8PM (UNLESS NOTED)
ARRIVE AN HOUR EARLY TO VOLUNTEER
NO VIOLENCE, DRUGS OR ALCOHOL
NO RACIST, MISOGINIST, OR HOMOPHOBIC BULLSHIT.
BOOKING: 5105248180 - INFO: 5105259126

CLASSIFIEDS

ATTENTION CLASSIFIEDS READERS. WHEN RESPONDING TO THESE ADS REMEMBER THAT THE WORLD OF MRR READERS IS NOT A PUNK ROCK UTOPIA WHERE EVERYONE IS LOOKING OUT FOR EVERYONE ELSE AND WE ARE ALL COOL... BE CAREFUL WHAT YOU TELL PEOPLE AND BE CAREFUL WHO YOU SEND MONEY TO. THERE ARE PEOPLE OUT THERE IN PUNKLAND WHO WILL TRY TO RIP YOU OFF EXPLOIT YOU OR MANIPULATE YOU. REALLY. ITS TRUE.

NUCLEAR FUCK'IN SKULL Florida's pissed off, disenfranchised misfits: Nucleark Skull Cap $10. Nuclear Skull t-shirt $8. Pissing off and inspiring people worldwide. Priceless! www.NuclearSkull.com. Fuck'in attitude.

LIBERATED IMAGES High quality custom screenprinting. T-shirts, longsleeves, sweatshirts, hats, posters, record covers, etc. We ship anywhere! Get in touch for rates. Minimum 24 piece orders. liberatedimages.com; myspace.com/liberatedimages

SCHISM: NEW YORK HARDCORE FANZINE BOOK Every issue of the seminal mid 80's zine in one book. Preserved and restored at a very high quality. Classic Dag Nasty, Slapshot, Agnostic Front, Gorilla Biscuits interviews and more. Only $10! B9Store.com.

BRIDGE NINE RECORDS New webstore up now! B9Store.com New releases and merch from Ceremony, Ruiner, Death Before Dishonor, Ambitions, and don't forget the new For the Worse CD, Blood Guts Going Nuts and more!

FREE ADS FUCK CENSORSHIP! New Underground Classifieds will publish whatever you want punk, so write or connect for your free ads. www.undergroundclassifieds.com or PO Box 602, Rancho Mirage, CA 92270

THE NEW FED UP! 7" *KBD HC* On limited edition clear vinyl is now available for $5/US, $7/int'l. Send funds by check, money order or well concealed cash to United Riot Records / PO Box 64O251 / Oakland Gardens / Flushing, NY 11364

YOU NEED TO WRITE ME!!! I need mail. I'm going insane. I'm in a super-maximum security prison in solitary confinement. Let's talk Satan, Smut Peddlers, whatever. Yours Cruely, Mark Matthews, #K-99061, CSP-SHU, PO Box 3476, Corcoran, CA 93212-3476.

MEPHISITO DANSE Industrial black metal punk. Ov angels Ov the Devil CD 800buymycd. http://mephisito2007.tripod.com/mephisitodanseshows

PUNK VIDEOS/DVDS – UK / Euro / US system. Trade / sale. Thousands of shows / promos / tv clips. 1975-2004 – punk rock in all its myriad guises! SAE (UK), 2 IRC's (overseas) or decent trades list: Dave, 50a Great King St, Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk.

A COVENANT HILLS DIARY makes a great gift, Lulu.com/content/862758.

BEAT SHEET Short and sweet. One page rager. Rants about food, records, TV, shows and more. Only one stamp. Back issues available upon trade of a one page zine (that's the rules!). Please note NEW ADDRESS 6 Wadleigh Place, Boston, MA 02127.

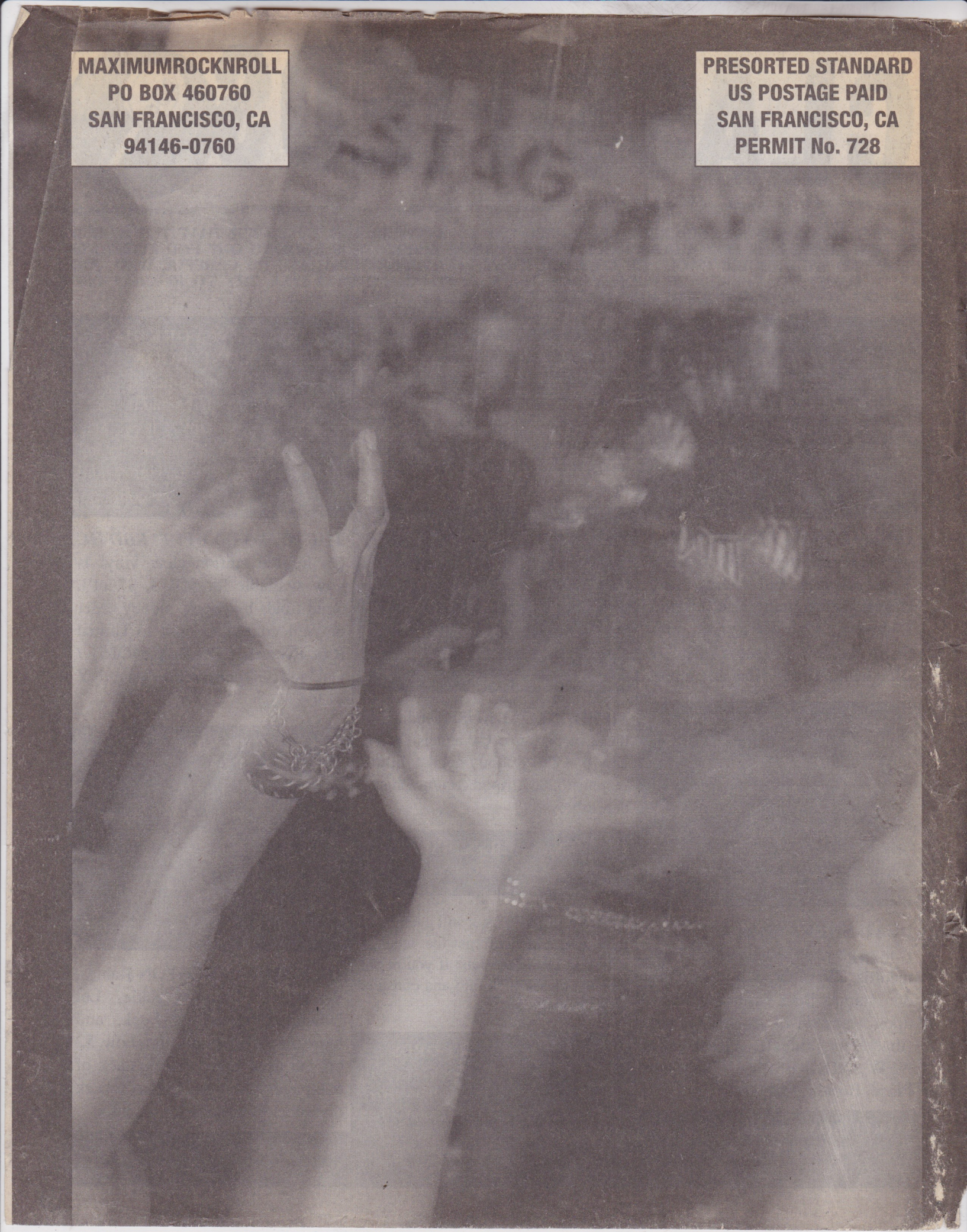
ANIMAL RIGHTS is still a hardcore punk issue! Don't forget the needless suffering of the animals. If you're not already, please look into and consider going vegan!

JULY 21ST IN BOSTON Rabies, Warkrime, Social Circkle, Let Down, Religious as Fuck, and more play a one page zine show. $2 off the door price with a stack of one-page zines you make. check diybother.blogspot.com for info.

MYKEL BOARD wants you to check out his website, and tell him what's wrong with it. www.mykelboard.com

THRILLHOUSE RECORDS A DIY, volunteer-run, not-for-profit punk record store in San Francisco's Mission District. 3422 Mission Street (at 30th). Open seven days a week, 12-8pm. 415-308-1353

THIS IS THE END of the magazine. Next issue: *MRR*'s 25th anniversary!

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED STANDARD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728